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THE ILLUSTRATED LONDON NEWS



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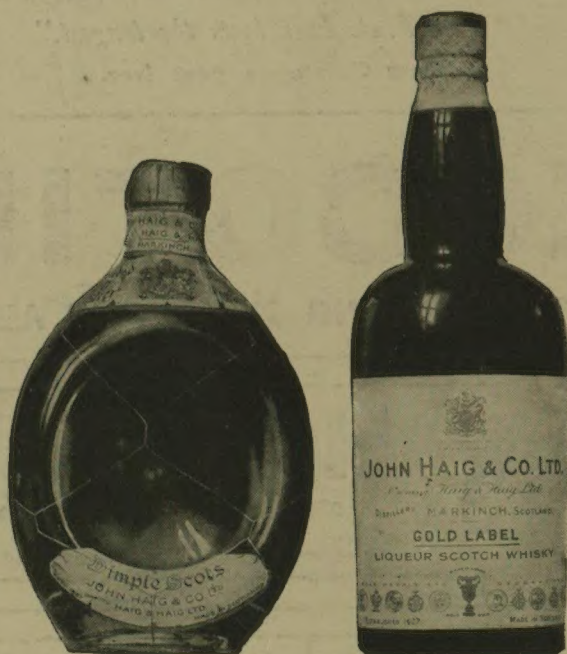
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INSIDE THE BOTTLE



THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST

SATURDAY, JANUARY 12, 1929.

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THE QUEEN AT THE GREAT DUTCH ART EXHIBITION: HER MAJESTY INTERESTED IN A REMBRANDT.

The interest taken by the Queen and the Royal Family in the Exhibition of Dutch Art at Burlington House is of no perfunctory kind. On the afternoon of Sunday, January 6, her Majesty spent about three hours in the galleries, and missed nothing. The secretary-general of the Exhibition, Major Longden, said: "Every wall of every room, each of the 500 pictures, had her attention, in addition to the 250 drawings, and ancient glass and silver. Particular interest was shown by her Majesty in the Rembrandt pictures." She is here seen before his famous work, "Christ with Pilgrim's Staff," a picture that has come from America, lent

by Mr. Jules S. Bache, of New York. It was reproduced on a full page in the illustrated supplement on the Exhibition given with our last issue. With the Queen in the above drawing, explaining points of interest, is Dr. Schmidt-Degener, Director-General of the Rijksmuseum at Amsterdam. Her Majesty was accompanied by the Prince of Wales, the Duke and Duchess of York, the Duke of Gloucester, Prince George, Princess Mary Viscountess Lascelles, and Viscount Lascelles. They were joined later by many other members of the Royal Family, including the Princess Royal.—[DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER. COPYRIGHTED.]



By G. K. CHESTERTON.

THERE is a curious side-issue arising out of the debate on Spiritualism in the *Daily News* which would not be suitable as the main subject-matter of a contribution to it, but which may not inaptly be pursued elsewhere. Curiously enough, two of the most clear-headed men of our time appeared on the same page on the same day. One was an ardent Catholic; the other was an extremely sceptical sort of sceptic. And the first point of interest is that they said very nearly the same thing. The first was Mr. Hilaire Belloc; the second was Mr. Aldous Huxley. And over a great part of the ground, as I have said, they quite consistently took the same logical and even rationalistic line. Both thought the presence of spirits was possible; neither thought it was probable. Both said that the thing called telepathy, itself an unsolved mystery, made the other mystery very much more difficult to solve. Mr. Belloc said that most of the actual communications were base or futile; Mr. Huxley said that most of the investigation was a waste of time. But Mr. Belloc said that he trusted the two great human traditions, to which all civilisations had testified: first, that such signs and wonders do in fact occur; and second, that seeking after them is commonly dangerous and profane. Mr. Aldous Huxley said that the universe is so queer that it may contain spirits, or almost anything else. That is a piece of sound agnosticism—a rare thing nowadays, and worthy of the name he bears.

It is unfortunate that common-sense has come to mean almost the contrary of the sense that is common. Indeed, we might say that when men boast of common-sense, it generally means a contempt for common people. A man who will not listen to any evidence in favour of ghosts or witches may (especially in his own opinion) possess sense; but what exactly he does not possess is common-sense. He has no realisation of the common bond of human instinct and experience which binds him to the very varied memories and lives of his fellows. He may be right in saying that he has no nonsense about him: a very lamentable gap in any man's character. But the general impression of a borderland of abnormal experiences is not nonsense. It is sense, even if to some it seems like the suggestion of a sixth sense. It is not nonsense either in the bad or in the good sense. It is not a confusion of thought or a contradiction in terms. It is not a fantastic form of art or a grotesque form of beauty. Spirit-rapping does not introduce us to the Mad Hatter or the Pobble Who Had No Toes; would that it ever introduced us to anybody so entertaining! On the other hand, it is not nonsense to say that a man's soul went out of his own body, as it is nonsense to say that he jumped down his own throat. It is simply an assertion, true or false, about certain conditions on another plane, which are different from the laws of our planet, but not different from the laws of our reason. It is certainly unknown; it may be unknowable; but it is not unthinkable. It is not like saying that long division is green, or that Wednesday is oblong, or that thought is a molecular movement.

As Mr. Huxley says, it is perfectly conceivable, though he may not find it particularly believable. So far the isolated intellect is fully justified in proceeding by itself, and declaring that it can neither affirm nor deny. But there is another sort of proceeding, which does sometimes happen to proceed a little further. I rather fancy that Mr. Aldous Huxley would be the first to admit that his own highly luminous scepticism does not proceed very far. And there really does exist in the world something that is not superstition, something that is too vivid

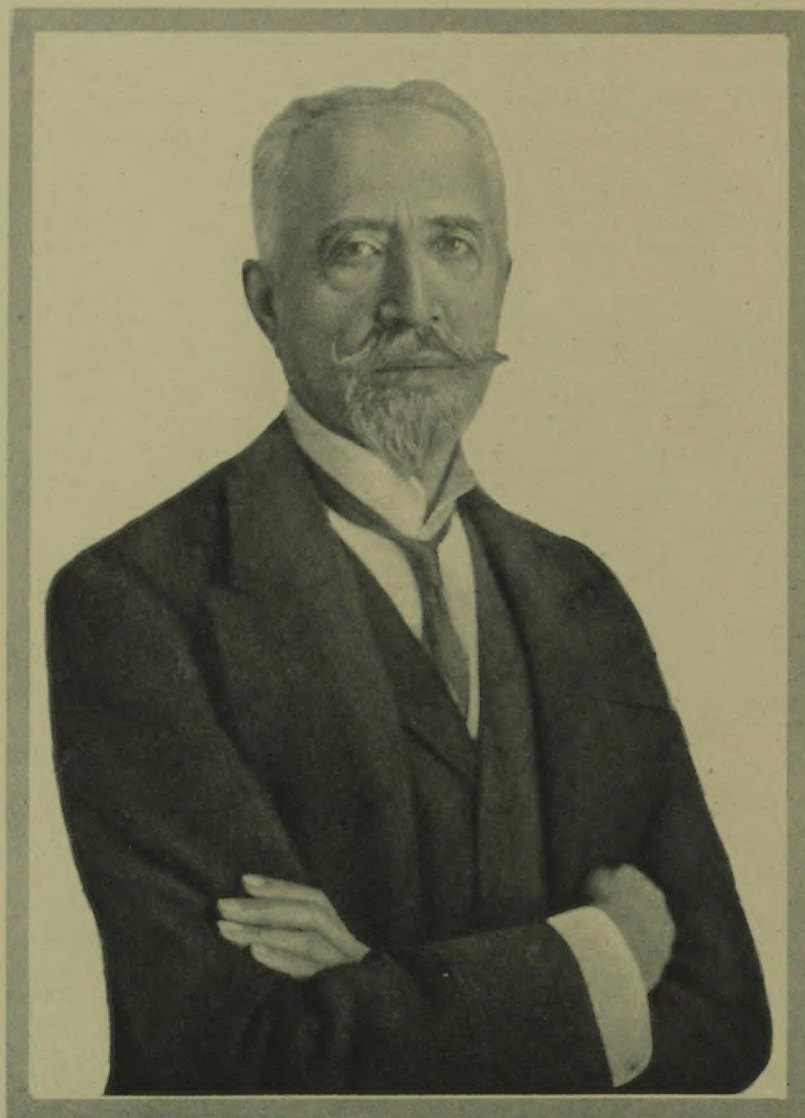
even to be called tradition, but which is in a sense social thinking as distinct from solitary thinking. Anyhow, it is rather less sterile than a great deal of solitary thinking. It is the power of getting a general grasp of the tendencies of human experience as a whole. The exact name for it is common-sense.

Thus it is possible to have a positive conviction that far too much has been spilt over the spiritual edge of existence, for that edge to be quite a hard and containing limit. Common-sense feels that such expansion over the borderland is a recurring reality of some sort. Common-sense feels that there is too much of it for there to be nothing in it. And

not mean the agnostic, in the sense in which Mr. Aldous Huxley is a good and genuine agnostic. I mean the man who is intellectually impatient, and will not listen at all to the low and vague murmur of mankind. He prides himself on being hard-headed; and it is quite true that he is hard of hearing. He actually praises the hardness of his head because it keeps out common-sense, the common atmosphere in which common people have lived and died, and where, if anywhere, their ghosts will return. This narrow sort of scepticism is really a nuisance in the investigation, for it demands proof without giving even the reasonable value to probability. But the man whose senses are more open to the air of common-sense will know exactly what Mr. Belloc means when he says that men, as men, have always felt that magic was both a possibility and a peril.

On one point alone I think Mr. Aldous Huxley falls below the great standard of his grandfather. It has been said that there was only one Christian; it may be still more true to say that there was only one Agnostic. Anyhow, the original inventor of the name was sufficiently true to it to say that he intensely desired immortality, but still did not know in the least whether he would get it. His brilliant descendant in a weak moment attempts to show that it does not matter whether immortal spirits survive or return, and that Spiritualism is for this reason a waste of time. In dealing with so sincere a writer, I would not go so far as to say that this is cant. It would probably annoy him much more if I were to say that it is sentiment. But it seems to me to be just the sort of sentiment that Mr. Aldous Huxley has generally prided himself on avoiding. It is, if I must use the horrid word, optimistic sentiment. It is an attempt once more to greet the unseen with a cheer, even when there is a doubt not only about the unseen, but about whether there is anything to see. It seems to me a colossal piece of common-sense to say that it does most definitely make a difference whether the dead are only dead, or whether we also shall utterly die. This is no reason for accepting what we think unreasonable, or confusing what is desired with what is demonstrated. All that belongs to quite a different argument. But the sceptic is really illogical when he tries to show that what cannot be demonstrated cannot be desired. If the universe is so queer a place that anything may happen, as Mr. Huxley says, why should it not happen that we want something that we cannot get? There is something that might almost please the grim spirit of this writer in the staggering phrase of Nietzsche: "Your life is intolerable without immortality. But why should your life not be intolerable?" All that is very mad from my point of view; but I think it would be more consistent from his point of view. I happen to believe, not by any merit of mine but rather the reverse, that the veritable objective truth of all things is also that which can satisfy all hearts. But I quite agree that truth

is to be preferred to mere satisfaction. And I cannot see why a sceptic should pretend to be satisfied with mere negation, any more than a sentimentalist should pretend to be convinced by mere sentiment. I do not see why he should say he does not want what he fears he will not have. I dare not dream of judging any sort of man merely because he has not been granted the vision of the universal Vine or tree of life branching among the stars; but I may question the habit of judging it on the principle of sour grapes.



COMMANDER-IN-CHIEF OF THE RUSSIAN ARMIES IN THE FIRST YEAR OF THE WAR: THE LATE GRAND DUKE NICHOLAS NICHOLAIEVITCH.

The Grand Duke Nicholas, who died in exile, on January 5, at the Villa Thenard, Cap d'Antibes, at the age of seventy-two, became Commander-in-Chief of the Russian Armies the day war with Germany began—August 1, 1914. He showed great military skill, and was beloved by his troops, but was handicapped by lack of adequate supplies and other causes. On August 21, 1915, he was suddenly removed from the supreme command, which was assumed by the Emperor, and was sent as Viceroy and Commander-in-Chief to the Caucasus. His successful campaign there was nullified by the Revolution. The Emperor, on abdicating, re-appointed him Commander-in-Chief, but the appointment was cancelled by the Provisional Government, and he went to the Crimea. In 1919, with the late Empress Marie, he left in a British war-ship, and had since lived quietly in France on reduced means. Though the recognised leader of the Russian émigrés, he refused to support any movement to settle the future government of Russia, or to be considered a claimant to the throne. He was a grandson of the Emperor Nicholas I. and uncle of the late Emperor. In 1907 he married Princess Anastasia of Montenegro (sister of the Queen of Italy), who survives him.

in feeling this, it feels a sort of multitudinous pressure of many minds and lives, some known in detail and some shading away into indefinite impression, but all having a certain tendency which common-sense, by its nature, can never deny. It is in this way that we form most of our practical conclusions about this world. It is in this way that some of us form certain highly practical conclusions about another world.

Against this the sceptic comes with his complete lack of common-sense. By the sceptic I do

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR CHARLES MACARA.

A leader in the cotton industry. Died on January 2, aged eighty-three. Founder of the Federation of Master Cotton Spinners' Associations, etc. Wrote much on his subject.



MR. G. HOLT THOMAS.

Pioneer of aviation; especially civil aviation, including cross-Channel. Died on Jan. 1, aged fifty-nine. Seventh son of the founder of the *Graphic*. Founded the *Bystander*.



MR. HENRY ARTHUR JONES.

The famous dramatist. Died on January 7, aged seventy-seven. Part author of "The Silver King," and author of "The Liars," "The Case of Rebellious Susan," and many other plays.



SIR H. TRUEMAN WOOD.

Secretary of the Royal Society of Arts, 1879-1917, and its historian; Chairman of the Council, 1919. An expert in public exhibitions. A former Chairman of Messrs Kodaks.



PROFESSOR E. C. DODDS.

Specialist called to his Majesty the King. Director of the Middlesex Hospital's Institute of Bio-Chemistry. Aged twenty-nine. Has been on the Medical Register for only seven years.



AIR CHIEF MARSHAL SIR JOHN M. SALMOND.

Appointed a member of the Air Council (Air Member for Personnel), vice Air Vice-Marshal Sir Philip W. Game, who has retired. Principal Air Aide-de-Camp to the King.



THE NEW ABSOLUTE MONARCH: KING ALEXANDER I., RULER OF YUGOSLAVIA (THE SERB, CROAT, AND SLOVENE STATE).

King Alexander published a remarkable Proclamation on January 6. His Majesty has abrogated the Constitution, suspended Parliament, and appointed a Ministry made up chiefly from personages chosen from outside Parliament, with General Pera Zhivkovitch as Prime Minister. King Alexander was born on December 17, 1888, son of King Peter I.



LADY (ABE) BAILEY.

Has concluded a remarkable flight in a light aeroplane to and from and across Africa, acting as her own pilot for ten months, and travelling not less than 18,000 miles through the air.

MRS. BRAMWELL BOOTH.
Wife of "General" W. Bramwell Booth, of the Salvation Army, whom she married in 1882. Formerly Miss Florence Soper. First director of the Women's Social Work.



THE WIFE AND CHILDREN OF THE NEW ABSOLUTE MONARCH: THE QUEEN OF YUGOSLAVIA WITH PRINCES PETER AND TOMISLAV.

King Alexander was married to Princess Marie, daughter of King Ferdinand I. of Rumania, on June 8, 1922. His elder son, Prince Peter, was born on Sept. 6, 1923; his younger, on Jan. 19, 1928.

COMMISSIONER CATHERINE BOOTH.

Eldest daughter of "General" Bramwell Booth. Director of the Women's Social Work of the Salvation Army. Has done much for the workers among the "down-and-outs."



COMMANDER EVANGELINE BOOTH.

Sister of "General" Bramwell Booth. Has headed the Salvation Army in the United States and Canada for thirty years. Is a naturalised American. Composer of many songs.

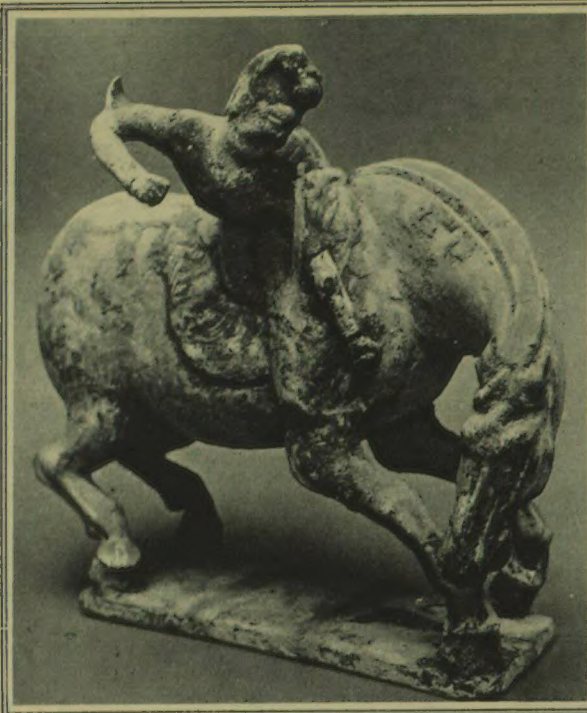


"GENERAL" W. BRAMWELL BOOTH.

Became General of the Salvation Army in 1912. Eldest son of the late "General" Booth. His health caused the summoning of the Salvation Army's High Council.



FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



THE CIRCUS RIDER: A SEVENTH-EIGHTH-CENTURY CHINESE STATUETTE (FROM THE SIMON COLLECTION, BERLIN) INCLUDED IN A BERLIN EXHIBITION OF CHINESE ART.



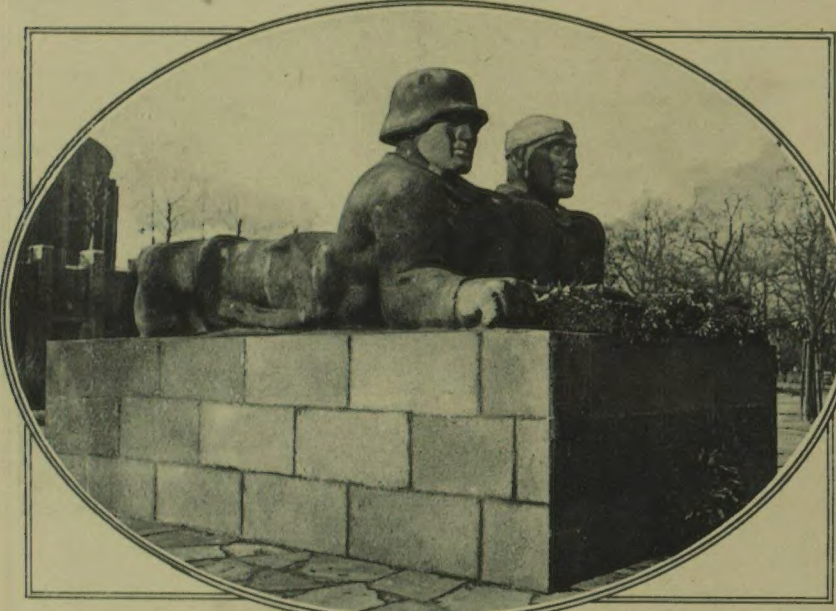
CHINESE ANIMAL SCULPTURE OF THE FIFTH-SIXTH CENTURY: A FIGURE OF A RICHLY CAPARISONED HORSE (FROM THE YAMANAKA COLLECTION, LONDON) IN BERLIN.



A CHINESE FALCONER: A SEVENTH-EIGHTH-CENTURY STATUETTE (FROM THE STEINER COLLECTION) IN THE EXHIBITION OF CHINESE ART IN BERLIN.

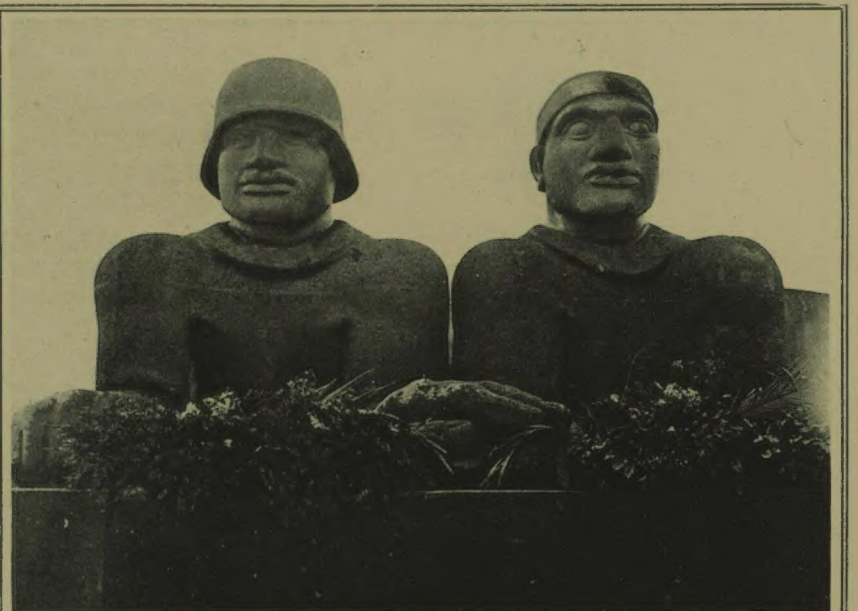
A German correspondent who sends us the three photographs reproduced above supplies with them the following information: "An exhibition of Chinese Art, from the earliest age until the time of the Manchurian Dynasty, is to be opened in Berlin on Saturday, January 12. It has been organised by the East Asiatic Art Society in collaboration with the Prussian Academy of Arts. The

exhibits have been gathered together from various public and private collections, both in Europe and America; and they include paintings, examples of ceramic art, bronzes, and other sculptures." It is interesting to compare the figure of an old-time Chinese circus-rider with those to be seen during the present season in London at Earl's Court, Olympia, or the Crystal Palace.



A MODERNIST GERMAN WAR MEMORIAL DENOUNCED BY GENERAL LUDENDORFF: A DÜSSELDORF MONUMENT FROM WHOSE PEDESTAL, "SUPPORTING THESE BESTIAL FORMS," HE DEMANDS THE REMOVAL OF HIS NAME.

This ultra-modern war memorial, consisting of two large, sphinx-like figures, with the heads of German soldiers, was unveiled at Düsseldorf, a few weeks ago, to the fallen of the 39th (Ludendorff's) Fusilier Regiment. General Ludendorff afterwards wrote to the Chief Burgomaster of Düsseldorf, protesting that the monument brings the heroes of the war and the dead of his regi-



DESCRIBED AS "SPHINX-LIKE FORMS OF ORIENTAL FANTASY AND REPRESENTING STUPID, HALF-ANIMAL TYPES": A FRONT VIEW OF THE WAR MEMORIAL SHOWN IN THE ADJOINING ILLUSTRATION.

ment into ridicule. He demanded that his own name, used without his consent, should be removed from "the pedestal supporting these bestial forms." The Nationalist paper "Deutsche Zeitung," approving his protest, describes the figures as "representing stupid, half-animal types," and regards the monument as a pacifist effort to awaken abhorrence of war, under the cloak of modern art.



AN AMERICAN'S HOUSE THAT IS ONLY HALF HIS "CASTLE": THE SAD FATE OF A MAN WHO REFUSED THE STATE ROAD-MAKING TERMS.

An Englishman's house, we know, is his castle, but this American's house, at Milton, Mass., did not prove so sure a refuge. It was sliced in two when he declined the State's offer for the property for making a new road. "The owner is sitting in his living-room awaiting the action of the Courts."



PRINCE LOUIS OF MONACO (RIGHT) RETURNS TO HIS PRINCIPALITY TO SETTLE A TAXATION DISPUTE: HIS RECENT ARRIVAL AT MONTE CARLO.

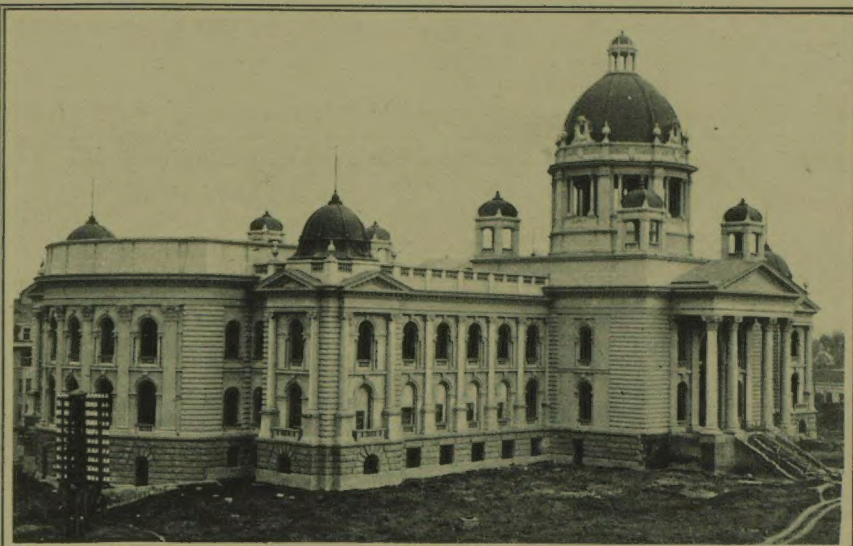
Some weeks ago there was considerable discontent among the people of Monte Carlo, in the Principality of Monaco, owing to increased taxation, which the municipality considered should be borne by the Casino. Prince Louis of Monaco, who was in France, sent his son-in-law with a letter to the Minister of State. Later, he returned himself, and is said to have settled the dispute.



HOW THE PARISIAN POLICEMAN ON POINT DUTY IS KEPT WARM IN WINTER: ONE OF THE NEW BRAZIER ON A STREET REFUGE.

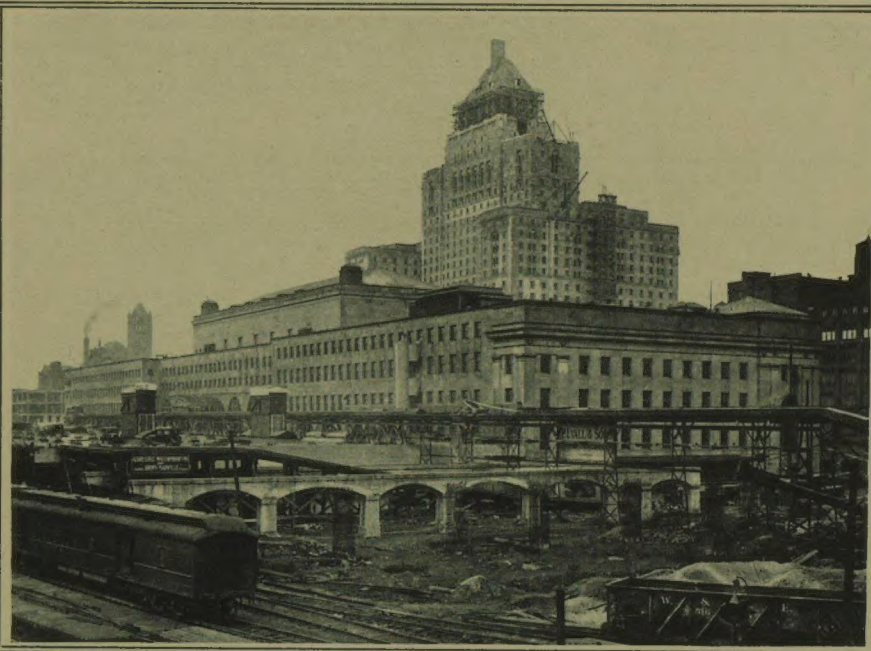
The police authorities in Paris have lately introduced a new method of keeping policemen warm when they are engaged on point duty in wintry weather. Our information is that braziers, of the type shown in the above illustration, have been placed on all island refuges in the streets of Paris.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



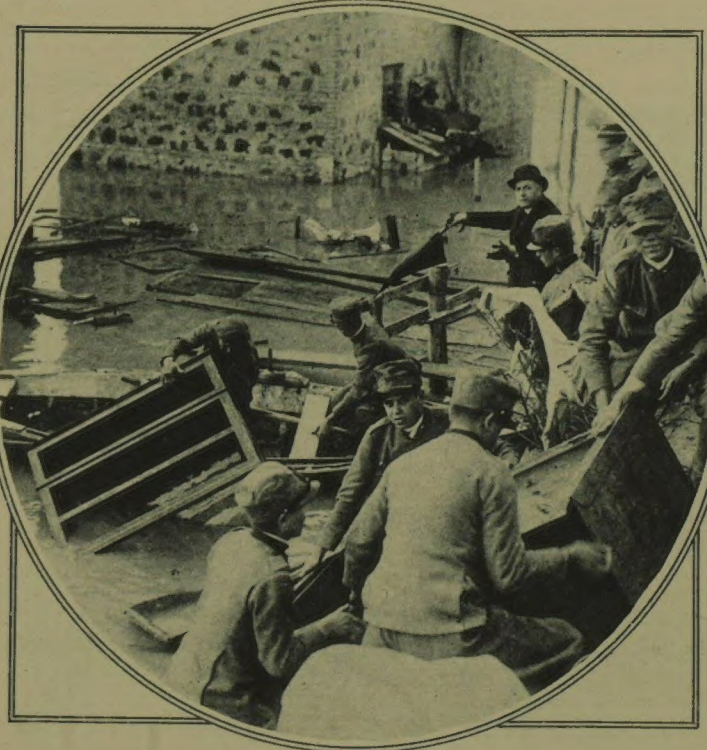
OF NO USE—FOR THE WHILE, AT ALL EVENTS! THE NEW PARLIAMENT HOUSE UNDER CONSTRUCTION IN YUGOSLAVIA, WHOSE CONSTITUTION KING ALEXANDER HAS ABOLISHED.

In the Proclamation he issued on January 6, King Alexander of Yugoslavia said: "The hour has come when there can and may not be any intermediary between the King and his people. . . . Both Parliamentary life and the political outlook generally have become more and more negative, and both the nation and the State are to-day suffering from the consequences of this state of affairs. . . . The regrettable disputes and the events in the Skupshtina have undermined the con-



THE BIGGEST HOTEL IN THE EMPIRE—A BUILDING WITH A THOUSAND ROOMS FOR GUESTS: THE ROYAL YORK, TORONTO, WHICH IS TO BE OPENED IN JUNE.

The Royal York, which is nearing completion, is seen in the background. In the foreground is the new Union Station, which was formally opened by the Prince of Wales in August 1927, and is nearly finished. The Royal York belongs to the Canadian Pacific Railway. It takes its name from the old name for the city of Toronto—York—and it is on the site of the old Queen's. It has a 350-ft. frontage; has 28 storeys; and can give accommodation in its halls alone to over 6000 people. There are a thousand guest-rooms.



THE TIBER MENACING ROME: ITALIAN SOLDIERS SALVAGING FURNITURE IN A FLOODED AREA NEAR THE CITY.

Heavy rains and storms of snow and hail brought flood to various parts of Italy, and the waters became a serious menace. The overflowing of the Tiber, which rose to a height of 45 ft. on January 3, and reached the eyelet in the Ponte Sisto—"index of a serious flood"—has inundated large areas in and near Rome, and in its outer suburbs. On the Island of St. Bartholomew,



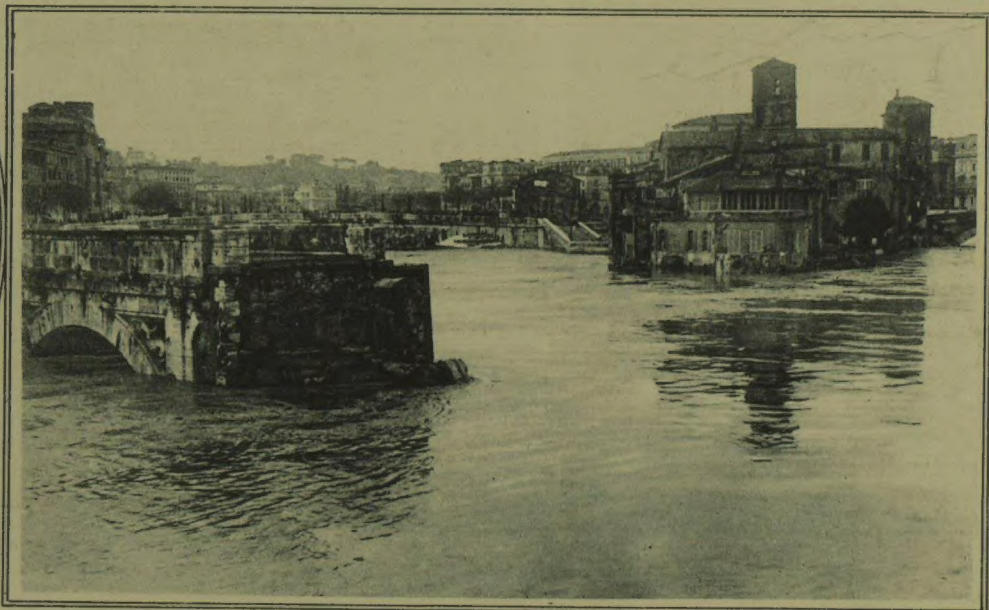
THE HOME OF THE LATEST DICTATOR: THE ROYAL PALACE, BELGRADE, FROM WHICH KING ALEXANDER ISSUED HIS PROCLAMATION SUPPRESSING PARLIAMENT AND ANNOUNCING HIS DECISION TO RULE BY ROYAL DECREE.

fidence of the nation in this institution. . . . I have therefore determined and decided that the Constitution of the Kingdom of Serbs, Croats, and Slovenes of June 28, 1921, is no longer in force. All laws of the country will remain in force unless suppressed by my decree should occasion arise. New laws will be promulgated in the future in the same manner. The Skupshtina elected on December 11, 1927, is dissolved."



A FIRE WATCHED BY A HUNDRED THOUSAND NEW YORKERS: DR. HARRY FOSDICK'S ALMOST COMPLETED \$800,000 BAPTIST CHURCH ABLAZE.

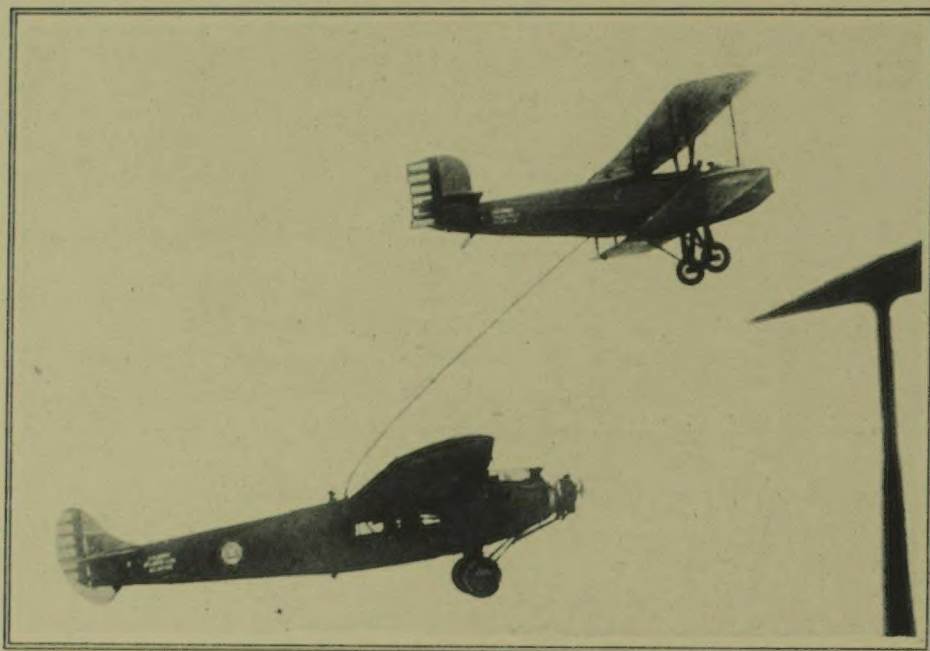
Fire broke out on December 21 in the Baptist Church under construction for Dr. Harry Fosdick, and reduced the structure to a steel skeleton. Over a hundred thousand people watched the blaze, which began, it would appear, in the timber scaffolding. A carillon of fifty-three English bells (by Gillett and Johnston, of Croydon), was to have hung in the tower. Mr. John D. Rockefeller jun. had contributed much to the \$800,000 building cost.



IN THE MIDST OF THE SWOLLEN WATERS: THE ISLAND OF TIBERINA (OR, ST. BARTHOLOMEW), WHICH IS IN THE CENTRE OF THE TIBER, IN ROME.

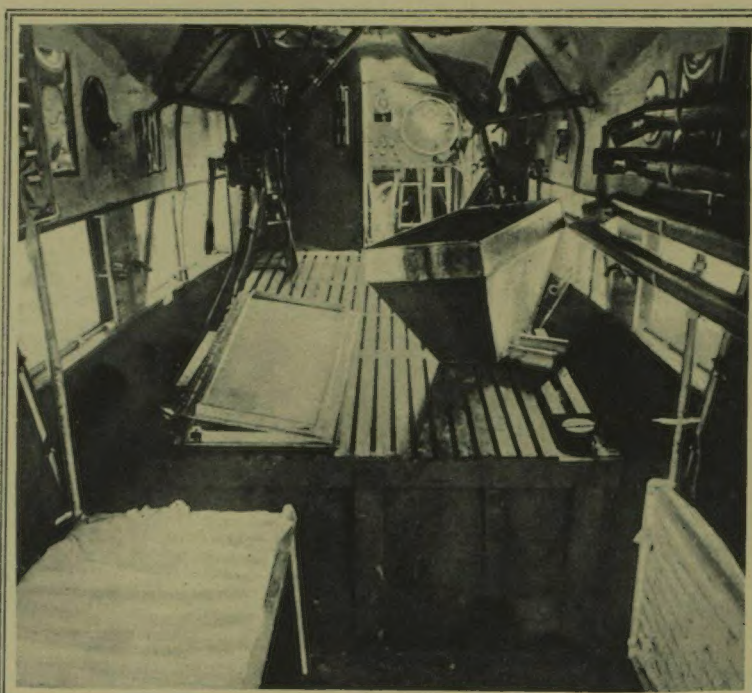
mew, or Tiberina, which is shown in one of our photographs, and is a little below the Ponte Sisto, is the Church of S. Bartolomeo, which was built by the Emperor Otho III. in about the year 999, but has been much restored and is not of very great interest. Two bridges join the city to the island and the Trastevere.

AT HOME AND ABROAD: PICTORIAL RECORDS OF MEMORABLE EVENTS.



HOW THE U.S. ARMY MONOPLANE "QUESTION MARK" (BELOW) WAS ENABLED TO FLY FOR NEARLY A WEEK, BREAKING ALL ENDURANCE RECORDS: RE-FUELLING IN THE AIR FROM ANOTHER MACHINE (ABOVE).

The United States Army monoplane, "Question Mark," landed at Los Angeles, California, at 2.12 p.m. on January 7, after having flown continuously for 150 hours 46 minutes, by obtaining fresh supplies of fuel from other aeroplanes in the air. She had thus broken all records for endurance flights, under the re-fuelling system or otherwise, by any form of aircraft, heavier or lighter than air. The "Question Mark" started her great flight at 7.26 a.m. on the morning of



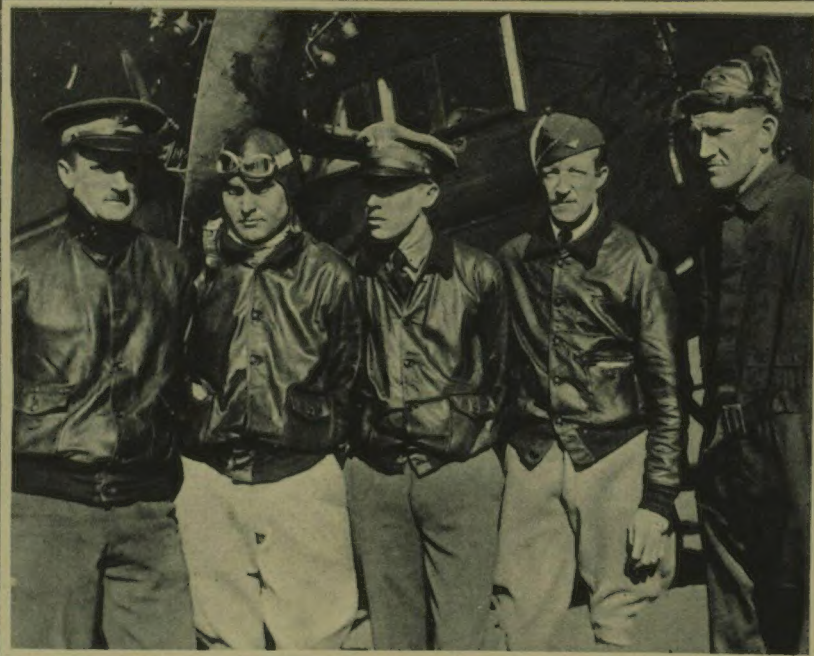
SHOWING THE FUNNEL (IN CENTRE) USED FOR TAKING IN FUEL FROM OTHER AEROPLANES IN THE AIR DURING HER RECORD-BREAKING FLIGHT OF OVER 150 HOURS: THE INTERIOR OF THE "QUESTION MARK."

Tuesday, January 1, and was in the air for more than six days. Had she been able to keep aloft until 7.26 a.m. on January 8, she would have been continuously in flight for a week. She was forced to descend owing to trouble in one of her engines. At noon on the 7th, some two hours before she came down, it was estimated that she had already flown 8800 miles. A group photograph of her crew is given below.

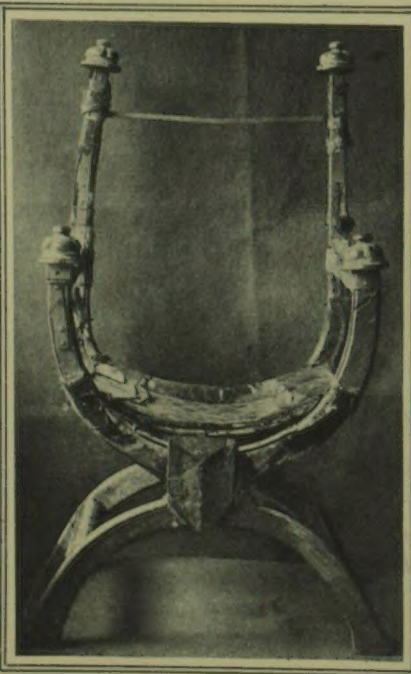


THE NEW ARCHBISHOP OF YORK AT THE CONFIRMING OF HIS ELECTION:

(L. to r.) the Bishops of Chester (Dr. H. L. Paget), and Lichfield (Dr. Kempthorne), the Registrar of the Province of Canterbury (Mr. H. T. A. Dashwood), the Archbishop of York (Dr. William Temple), the Vicar-General of the Province of York (Sir Philip Baker-Wilbraham), and the Bishops of Sheffield (Dr. Burrows), Worcester (Dr. Pearce), Hereford (Dr. Linton Smith), Chelmsford (Dr. Warman), and Exeter (Lord William Gascoyne-Cecil).



HEROES OF THE RECORD-BREAKING ENDURANCE FLIGHT OF THE "QUESTION MARK": (Left to right) Major Carl Spatz, commander of the flight; Captain Ira Eaker, the principal pilot; Lieutenant Elwood Quesada, assistant pilot; Captain R. G. Hoyt, pilot of a re-fuelling aeroplane, and Sergeant Roy Hooe, the mechanic.

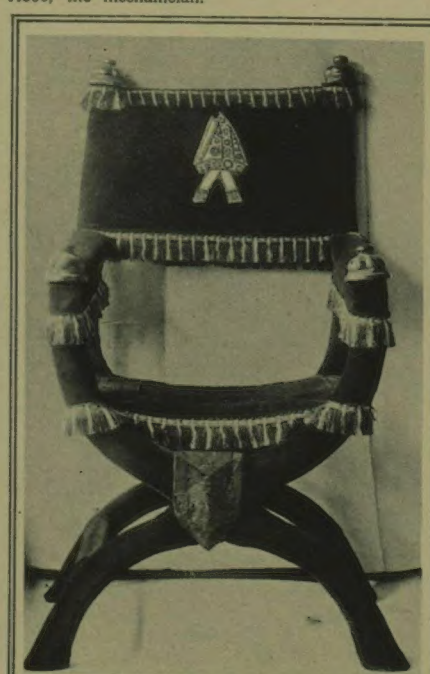


THE ANCIENT CHAIR USED FOR THE ENTHRONEMENT OF THE ARCHBISHOP OF YORK: ITS ORDINARY APPEARANCE.

The enthronement of Dr. William Temple, formerly Bishop of Manchester, as Archbishop of York, was arranged to take place in York Minster on Thursday, January 10, in the presence of twenty English Bishops, as well as the Primus of Scotland, and the Metropolitan of Thyateira, representing the Eastern Orthodox Church. The above group was taken at a previous ceremony—that of the



THE OLD SAXON BIBLE ON WHICH THE ARCHBISHOP OF YORK ARRANGED TO TAKE THE OATH AT HIS ENTHRONEMENT: A TREASURED RELIC IN YORK MINSTER DATING FROM ABOUT 1000 A.D.



THE SAME CHAIR (AS IN THE LEFT ILLUSTRATION) UPHOLSTERED AND STRENGTHENED FOR THE ENTHRONEMENT CEREMONY.

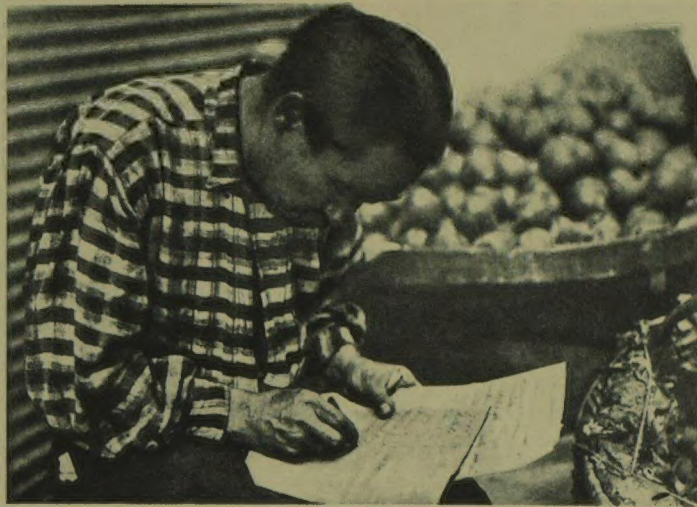
confirmation, by a Royal Commission, of the new Archbishop's election. This ceremony was held, on January 2, in St. James's Church, Piccadilly, of which Archbishop Temple was Rector from 1914 to 1918. It began in the vestry room, and the rest of the proceedings took place in the church itself, where the Letters Patent were read and the election was confirmed.

ALL TURKEY SENT TO SCHOOL:
COMPULSION AND THE LATIN ALPHABET.

PHOTOGRAPHS NOS. 1, 2, 3, AND 5 FROM AN ARTICLE BY MR. MAYNARD OWEN WILLIAMS,
IN THE "NATIONAL GEOGRAPHIC MAGAZINE," WASHINGTON. REPRODUCED BY COURTESY
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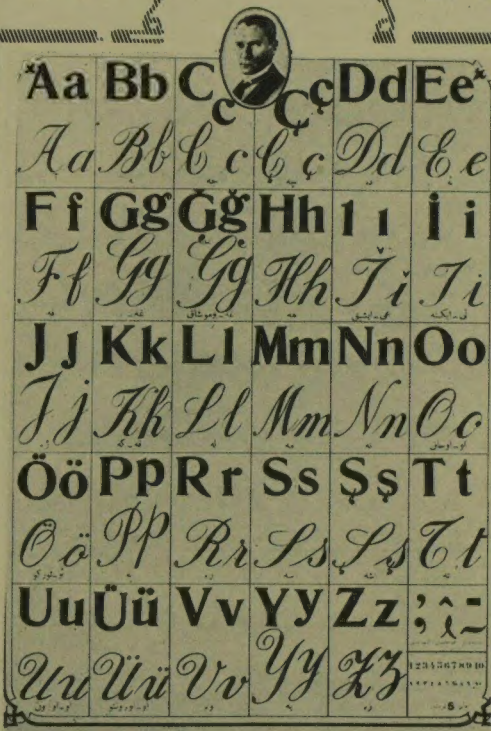
IN OBEDIENCE TO THE ORDER SUBSTITUTING LATIN CHARACTERS FOR ARABIC: CINEMATOGRAPH THEATRE ANNOUNCEMENTS IN THE NEW TURKISH; AND IN FRENCH AND ARABIC.



WORKING BY HIMSELF, INSTEAD OF ATTENDING ONE OF THE NEW SCHOOLS: A TURKISH GREENGROCCER LEARNING TO READ AND WRITE THE NEW LATIN CHARACTERS.



A BUSY TIME FOR THE SIGN-PAINTERS OF CONSTANTINOPLE! A BARBER'S SHOP ANNOUNCEMENT BEING WRITTEN IN THE NEW LATIN CHARACTERS.



THE NEW TURKISH ALPHABET: A POSTER ISSUED BY THE TURKISH GOVERNMENT IN EXPLANATION OF THE LATIN CHARACTERS THAT NOW DISPLACE THE ARABIC.



FORCED TO LEARN HIS TRADE ANEW: A TURKISH SEAL-ENGRAVER STUDYING THE NEW LATIN CHARACTERS FOR BUSINESS PURPOSES.



COMPELLED TO LEARN THE LATIN CHARACTERS THAT HAVE DISPLACED THE ARABIC IN TURKEY, BY ORDER OF THE GOVERNMENT: A "MOBILISATION" IN CONSTANTINOPLE.



FORCED TO LEARN TO READ AND WRITE THE NEW LATIN CHARACTERS IN PLACE OF THE "INCOMPREHENSIBLE ARABIC SIGNS": GIRL STUDENTS AT ONE OF THE NEW SCHOOLS.

All Turkey has been sent to school: this, as a result of the adoption of Latin characters in place of the old Arabic, concerning which Kemal Pasha said last year: "We must get rid of the incomprehensible Arabic signs wherein for centuries our brains have been confined." The new alphabet in question became compulsory, except in certain specified cases, on December 1 of last year. Since that date, it has been forced upon the people in a number of ways. The Ghazi Pasha himself, for instance, has given lessons; newspapers have been compelled to use it; and special schools have been opened. Further, it was reported at the end of last year that the Governor of Constantinople had ordained a compulsory

and writing the new Latinised Turkish. The course of classes, which began on January 1, is to continue for four months; and examinations will follow. Those disobeying the injunction to learn will be dealt with under a special law. On January 7, the "Times" correspondent at Angora reported that it was calculated by Mehmed Emin Bey, Director of Education, that approximately half-a-million people were attending the evening classes. In addition, the 6150 State primary schools were giving lessons in the new characters to 630,000 pupils, while 34,000 boys and girls were attending the seventy secondary schools. Thus, nearly twelve hundred thousand adults and children are at present learning the new characters. This constitutes nearly 10 per cent. of the total population of Turkey.

The Tibetan at Home—in the Loftiest Country.

BEING AN APPRECIATION OF

"THE PEOPLE OF TIBET." By SIR CHARLES BELL.*

(PUBLISHED BY THE OXFORD UNIVERSITY PRESS.)

THERE are "tribbles" in Tibet. The "movie" has flickered famously, if furtively, in the Holy City that is called Lhasa. During the Great War a thousand of the warriors of Pö were offered to our Forces; and periodic prayers for the victory of our arms echoed in monasteries obedient to the Buddha's Vice-Regent on Earth. Most significant of all: "Modern Tibet, especially near the borders of Sikkim, shows the first glimmering of Western influence by permitting a photograph of the Dalai Lama on the altar to serve as an image of His Holiness, receiving its own meed of reverence and worship."

But the pastoral, the feudal, and the priestly—particularly the priestly—predominate in this land whose people have "long tails," so far as we are concerned: "Of one who is steadfast in friendship or in other ways from year to year, men say, 'He has a long tail.'"

It could hardly be otherwise. "Tibet is the loftiest country in the world. More than three-fourths of its area lie over ten thousand feet above the level of the sea. . . . Though its area is some eight hundred thousand square miles—more than fifteen times the size of England—its population is estimated at only three or four millions." Shepherds and herdsmen, the peasants, the nobility, the traders, the women, to ignore the bandits, the hereditary beggars, and the mendicant monks, are much as they have been for unnumbered generations. The Dalai Lama and his followers have changed but little. The European is more familiar with Tibet than he was; but as to its natives, most of them are, at the best, in the beatific ignorance of the authors of "Dzam-ling Gye-she Me-long," a Tibetan work on geography written about the middle of the nineteenth century. "It aims, indeed, at being a geography of the whole world; but its statements are often fanciful, especially when dealing with other lands. Of Corsica, we read that 'The dogs of this country are so large that people can ride on them.' Of Sicily, that 'There is a high mountain; from among its rocks a big fire comes out. This goes to the ocean and returns to the rocks. It does not burn grass or trees; but burns gold, silver, copper, and human beings. And there is a certain kind of grass, which grows in no other place. If a man eats it, he dies of laughter.' Tibetans like miraculous interpretations; it is a trait deep down in their nature."

In other words, they are as credulous as they are fond of sport, dancing, singing, and gaming. But who shall blame them? Are there not touchings of wood, and avoidances of passages below ladders? It is not easy to divorce those wedded to beliefs with æon-hallowed rings. And Death is but a link in an endless chain of lives.

"Religion lies deep down in the hearts of the Tibetans." From the day of babyhood, when lama or oracle may decide the name, and the image of Tse-pa-me, the god of 'Measureless Life,' may be placed on the head, to that hour after death when a priest sits in meditation and, by his prayers, causes 'a hole to form in the top of the deceased's skull, so that the latter's mind, or consciousness (*nam-she*), may escape through it," he is the very willing thrall of the Church, although, having a keen sense of humour, he may laugh at himself now and again. He is true, in fact, to tradition, and he would no more fail to light his altar lamp than he would burn the scarce oil in it when butter is more plentiful; than he would fail to put out his tongue in salute, although he might not add the beggar's extra compliment, two thumbs up, "signifying that the person addressed is of the first quality." To know not the Way nor the Custom is a disgrace! Hence the power of Lama and of Lord and retention of much that might otherwise have lapsed into the vaguest of legends—old wives' tales; the mumbled memories of ancients.

Every tent of yak hair, every abode, however mean, has its shrine. "Every Tibetan, even the poorest, keeps a few images of the Buddha, deities, saints, etc., in his home. Not only the gentry and the merchants, but shopkeepers and peasants, have 'religion-rooms' (*Chö-kang*) in their houses. Even the poorest peasant has such a room. It may be only eight or nine feet square, the length of the short Tibetan beam, thus requiring no pillar in the centre. In this room Tuesday Purpose-Fulfilled keeps his religious books. These he may read in the mornings, for nearly all Tibetans can read a little, though not many can write. He has a few images modelled from clay, and a wooden altar inherited through many generations and black with

age. . . . Some books there must be, for the Law unites with the Priesthood and the Buddha himself to form the supreme Buddhist Triad, 'The Three Chief Rare Ones.' In his religion-room the farmer, poor or rich, keeps also his better clothes, the ornaments of his women, and other valuable goods. These are stored in chests or cupboards arranged round the walls."

After that, it seems superfluous to state that the building of a house is not begun until a lama has pronounced the site sound or has driven the devils away by exorcism,

continually and are likely to be so turned until grandmothers cease to be or are not dismissed to this particular merit-gaining task with the words "They are past other work."

Nor will it be a matter for wonder that there is faith in the efficacy of charms and relics; and in petitions for rain, for the cessation of hail, and for the control of flood-waters.

Let us take these points in order. A charm-box enclosing a talisman is on the chest of every woman, immediately below the throat; the poor man will wear an ivory ring encircling the thumb of his left hand as a protection against witches, while his richer brother will rely upon a ring of jade calculated to toughen the bones; and rosaries are favoured by both sexes. "The number of beads is one hundred and eight. This is a sacred number. The Kan-gyur, the Tibetan scriptures, are often bound in one hundred and eight volumes."

Then, to return to the charm-boxes: "In former days when a high lama was cremated, a *chö-ten* would be built to house his remains. His bones were placed in it. Sometimes they were ground into powder mixed with clay and thus worked into a paste. This might be in the form of a thick disk. On it were stamped images of the Buddha, of Jam-pe-yang, the God of Wisdom, of the Goddess Dröl-ma, or of other. . . . According to modern custom, in central Tibet, at any rate, such relics are not deposited in the ordinary *chö-ten*s that stand out of doors. They may rest, however, in an earthen vessel, covered with silver and shaped like a *chö-ten*, to be kept in his monastery. An image of the lama is modelled from the bones, and kept in the vessel. . . . It occasionally happens that an image, thus fashioned from the bones of a very holy lama, comes into the possession of a private person. Carried in a charm-box on the chest, it is believed to guard against death from gun

or sword. . . . Such images are rare, and are given away with caution, for fear lest the recipient, feeling himself immune against bullets, may become bolder to take the lives of others. Thereby the holy image would bring sin rather than merit. A few grains, when taken from the base of an image of this kind, and mixed with water, will effect a cure of coughs and colds." And, incidentally, the relic of a saintly father may be sold to pay a gambling debt! So, with mention of the poison-detecting wooden bowl and the poison-banishing turquoise, we pass to "Rain-bringing Services." "These intercessions," remarks Sir Charles, "are, of course, carried on although there be no apparent prospect of rain. But my friend, whom I have quoted, was sceptical as to the prayers for rain from a sky that seemed set fair. . . . I do not see much use in prayers for rain when the sky is clear. I hold with the view of Uncle Tom-pa. . . . Though not much good at ordinary prophecies, he had studied the rain question and understood it. He refused to pray for rain when there appeared no chance of it, but used to say that the proper time to hold these religious services was when the clouds were going from the south to the north. That is the time when rain is most likely to fall." A wise man in sooth, wiser possibly than those who seek to temper the flood-waters by the cherishing of images of Tang-drong Gyal-po, the maker of the suspension bridges; and by the adoration of his Incarnation, who lives in the monastery above the bank of the Tsangpo on the Lhasa-Gyangtse road.

Wiser than those who employ specialists to avert the devastating hail. "There are in Tibet persons who are known as Ngak-pas. The Ngak-pa is hardly a priest, but rather a magician. . . . Among other powers he is credited with that of stopping hail. . . . The Tibetan Government therefore employ two of these magicians to keep hail from falling on Lhasa and the surrounding plain. They give them small grants of land in part payment for their services. So the farmer employs a Ngak-pa to ward off hail from his crops, paying him a small amount of grain each year. . . . If the hail comes, the farmer withholds this payment. But should hail fall on the Dalai Lama's palace in Lhasa, known as the Potala, or on his country house near Lhasa, known as the Jewel Park, or on the great Temple in Lhasa, known as the Tsuk La Kang, the two Ngak-pas responsible for Lhasa are punished."

Thus one is tempted to quote and quote again. It is time to cry a halt and to direct the reader to Sir Charles Bell's "People of Tibet," dwellers on plain and ridge, in pasture and in valley, noting that we have scarcely suggested one of its phases, and that a phase the author is, avowedly, reserving for future contemplation: "The religious life, indeed, in its highways and byways might well need a volume of its own," he confesses; saying also "The present book is an attempt to speak about the life of the people in their own homes." It is well that we should add that it is a most successful attempt—all that previous acquaintance with our authority had led us to expect. You may put out your tongue and turn up your thumbs to Sir Charles! E. H. G.



IN TIBET, A LAND OF GREAT TEA-DRINKERS: HUGE CAULDRONS IN WHICH TEA IS BREWED FOR THE MONKS DURING THE "GREAT PRAYER" FESTIVAL IN LHASA.

and that it is seldom inhabited until a kindred worthy has consecrated it; that yaks have fastened to them papers inscribed with prayers addressed to the guardian deity of their owner; that supplication is oft; that *chö-ten*s are uncountable; and that praying-wheels are revolved



TIBET'S HOLIEST WOMAN: THE ELEVENTH INCARNATION OF THE GODDESS DOR-JE PA-MO.

The holiest woman in Tibet lives in the monastery called "The Soaring Meditation." She is regarded as the eleventh incarnation of the goddess Dor-je Pa-mo. "When one dies, or 'retires to the heavenly fields,' her spirit passes into a baby girl, and thus the succession goes on." The present Incarnation is twenty-four years old, and comes of humble parentage.

Reproductions from "The People of Tibet," by Courtesy of the Oxford University Press.

* "The People of Tibet." By Sir Charles Bell, K.C.I.E., C.M.G. Indian Civil Service, retired; late British Political Representative in Tibet, Bhutan and Sikkim; Author of "Grammar of Colloquial Tibetan," "English-Tibetan Colloquial Dictionary," and "Tibet: Past and Present." (Oxford: At the Clarendon Press; London: Humphrey Milford. Illustrated. 21s. net.)

THE GREAT GUELPH TREASURE DESTINED TO GO TO AMERICA?



THE FAMOUS GUELPH CROSS, OF GOLD, SILVER, ENAMEL, GEMS AND PEARLS: GERMAN-ROMAN WORK OF THE TWELFTH CENTURY.



A DOME-SHAPED RELIC OF ENAMELLED PLATES, WITH WALRUS-TOOTH CARVING: RHENISH WORK (TWELFTH OR THIRTEENTH CENTURY.)

Continued.
must raise money in this way if he were not to dismiss some of the former Court officials and stop the pensions of others. We have just received the following statement from a correspondent at Vienna. "The Duke of Brunswick has given orders to sell the Guelph Treasures for ten million dollars (about £2,000,000), stating expressly that the purchaser is to take over the complete Treasure as 'Manifestations of a grand period in Germany's past and an uniform monument in the history of art,' and to preserve it undivided and complete for ever. This decision has been preceded by long negotiations concerning the so-called Guelph Fund—that is, the money allowed the dethroned King of Hanover in 1866 by the Prussian Government, which Fund was confiscated later because a Hanoverian Legion had been secretly set up in a foreign country. In November, 1927, the Duke of Brunswick offered the Prussian Government to compensate the Guelph Fund with 25 per cent. of its former value;



THE FRONT OF THE PORTABLE GERTRUDIS ALTAR: AN ITEM IN THE HISTORIC GUELPH TREASURE, THE PROPOSED SALE OF WHICH TO AMERICAN COLLECTORS HAS CAUSED GREAT EXCITEMENT IN GERMANY.



A SIDE VIEW OF THE PORTABLE GERTRUDIS ALTAR: ONE OF THE CELEBRATED GUELPH TREASURES WHICH THE DUKE OF BRUNSWICK HAS OFFERED FOR SALE FOR £2,000,000.



MADE FOR THE COUNTESS GERTRUDIS: A CROSS OF GOLD-PLATE ON WOOD, WITH FILIGREE, ENAMEL, GEMS, PEARLS, AND BEADS.

It was stated a few months ago that negotiations for the sale of part of the famous Guelph art treasures to American collectors were nearing conclusion in Switzerland, and the news caused excitement in Germany, especially in Hanover. Some of the treasures were then said to be at Aarau, in Switzerland, and others in the church of Brunswick. The former reigning Duke of Brunswick was reported to have said that he

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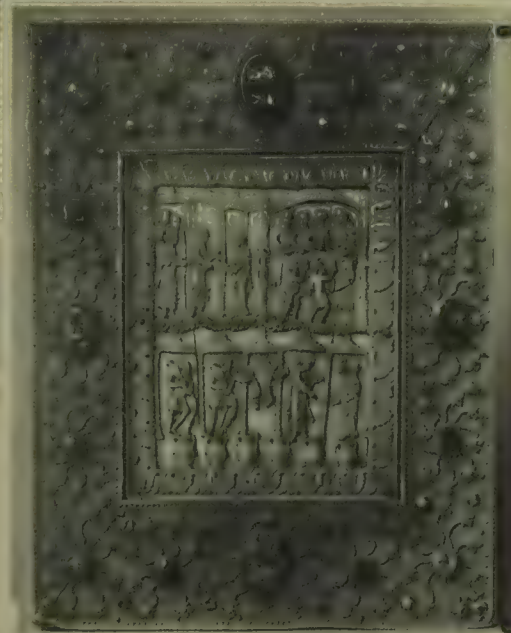


SIGNED "GILBERTUS COLONIENSIS ME FECIT": A PORTABLE SHRINE ALTAR OF GILBERTUS, MADE OF ENAMELLED COPPER-PLATE, DATING FROM THE TWELFTH CENTURY.

A PROSPECT CAUSING CONSTERNATION IN GERMAN ART CIRCLES.



A STANDING CROSS OF GILDED COPPER: ONE OF THE GUELPH TREASURES THAT DATES FROM THE ELEVENTH OR TWELFTH CENTURY.



A FOURTEENTH-CENTURY RELIC: A BOOK-LIKE WOODEN BOX COVERED WITH GILDED SILVER-PLATE, GEMS, AND CARVED IVORY PLATES.

Continued.
that is, to pay ten million marks, against which he would have bound himself to desist from selling the Guelph Treasure. His offer was declined, and now the Duke declares himself to be in financial difficulties that force him to sell the Treasure. After the dethronement of the Kings of Hanover, the Treasure was brought to Austria and exhibited in the Museum of Arts and Crafts in Vienna. Before the Revolution the Treasure had been withdrawn from Vienna and conveyed to Gmunden, in Upper Austria. Now, with the completion of the sale imminent, Herr Noske, Provincial Administrator of Hanover, has appealed to the authorities concerned,

the German Government, the Prussian Diet, and the City of Hanover, to save this treasure of art for the German nation. Even now the Duke of Brunswick would still prefer to cede the treasure to Germany under less favourable conditions than he could obtain from American buyers. Meanwhile, however, they are urging the completion of the contract."

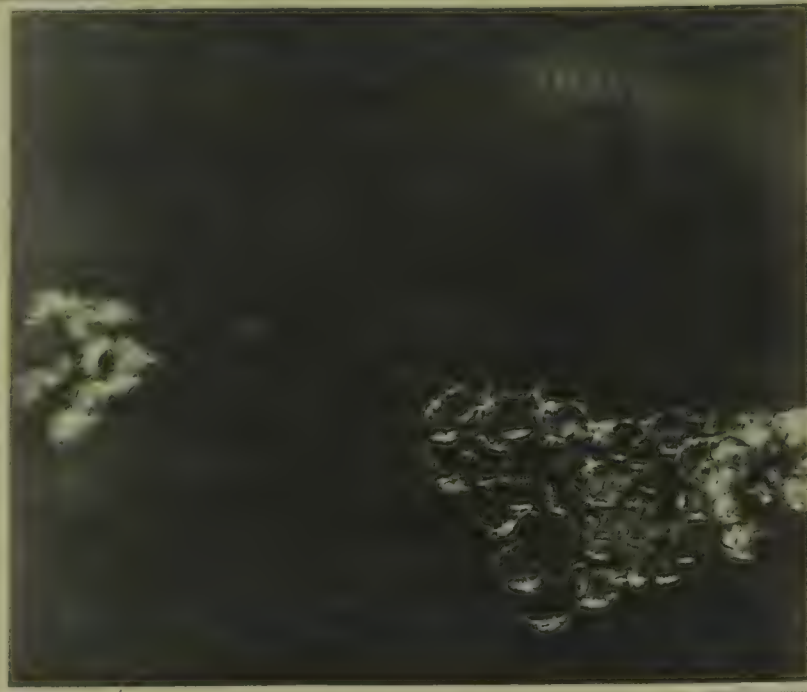
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LIVING LIGHTS IN OCEAN'S DARK DEPTHS: TINY LUMINOUS FISH.

REPRODUCED FROM "NATURAL HISTORY." BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.



1. NEPTUNE'S FIREFLIES: A SWARM OF SMALL LANTERN FISHES (*MYCTOPHUM COCCOI*), PURSUED BY THEIR FIERCE ENEMY, *ASTRONESTHES*, DRIVING THEM FURIOUSLY BEFORE HIM



2. LITTLE GLITTERING SIRENS OF THE DEEP, THAT LURE THE UNSUSPECTING SHRIMP: A SCHOOL OF SILVER JEWEL FISH (*ARGYROPELECUS*) ON MISCHIEF INTENT.



3. A MINIATURE DRAGON OF THE DEEP SEA: A *CHAULIODUS* APPROACHING WITH FEARSOME JAWS SOME PEACEFUL BIG-HEADS (*MELAMPHIDS*).



4. LITTLE SEA-DEVILS THAT ATTRACT THEIR PREY BY THE LUMINOUS TIP OF A ROD ABOVE THE GAPING MOUTH: A GROUP OF SEVERAL VARIETIES.

These wonderful little denizens of the deep are described by Mr. William K. Gregory, Curator of Ichthyology at the American Museum of Natural History, New York, in an article on the Museum's new Hall of Fishes, published in its journal, "Natural History." In his notes on the above subjects he says: "(1) Neptune's fireflies. In the open seas of the Atlantic and Pacific incredible numbers of small lantern fishes (*Myctophum coccoi*) live in the daytime at considerable depths, but come up to the surface at night. Rows of phosphorescent spots appear on the sides and head. The lights enable the schools of fish to keep together and attract swarms of minute shrimps on which the fish feed.

Astronesthes, the fierce enemy of the Myctophids, follows them. (2) The silver jewel fish (*Argyrops*) lives far down the ocean depths. Foolish shrimps, attracted by their silvery display, crowd nearer, while the sly jewel fish moves up quietly below the shrimp and suddenly engulfs it. (3) The black night of the ocean depths cannot hide the peaceful big-heads (*Melamphids*) from their cruel enemy, the dragon-like *Chauliodus*. (4) The mediæval imagination never pictured imps of darkness half so grotesque as these. Their light is a bit of luminous skin dangled on a slender bony rod held over the trap, the little sea devil's enormous mouth set all around with needle-like teeth."

FISH LIFE AT A THOUSAND FATHOMS: "HOBGOBLINS" OF THE DEEP.

REPRODUCED FROM "NATURAL HISTORY." BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.



1. BLACK PIRATES OF THE OCEAN DEPTHS: "DEGRADED EELS," ONE OF WHICH (TOP RIGHT) HAS JUST SWALLOWED A FISH BIGGER THAN HIMSELF, STRETCHING HIM NEARLY TO HIS ELASTIC LIMIT, WHILE "HIS LESS FORTUNATE MATE, YAWNING FEARFULLY, OPENS THE DARK GATEWAY TO HIS CAVERNOUS INTERIOR."



2. "LIKE FAMISHED GHOSTS OF SHIPWRECKED SAILORS" HAUNTING A FORGOTTEN WRECK: PALLID RAT-FISHES WANDERING TO AND FRO ABOUT THE SKELETON OF A WHALE ON THE OCEAN FLOOR.



3. HOBGOBLINS OF THE OCEAN ABYSSES A THOUSAND FATHOMS DEEP: STRANGE FISHES AND "GLEAMING SERPENT FORMS" MOVING IN AND OUT AMONG THE BONES OF A DEAD WHALE.

Describing these exhibits in the new Hall of Fishes at the American Museum of Natural History (in the article mentioned on the opposite page), Mr. William K. Gregory writes: "(1) Black pirates. These deep-sea pirates are not snakes, but 'degraded eels,' that have lost almost everything but their voracious appetites. One of them has just swallowed a fish that is bigger than himself, which stretches him nearly to his elastic limit. His less fortunate mate, yawning fearfully, opens the dark gateway to his cavernous interior. (2) Wandering ghosts. Like some long-forgotten wreck the carcass of a great whale lies sprawling on the ocean floor, and like famished-ghosts of shipwrecked sailors the pallid ratfishes wander

to and fro. (3) The Country of Perpetual Night lies at the bottom of the ocean a thousand fathoms deep. Its inhabitants are hobgoblins, fearsome shapes that writhe and dart in and out in the midst of a fantastic Garden of Death. Gleaming serpent forms, blind creatures that crawl and grope in the darkness, black living masses, horrible and cold to the touch, they look at first like evil spirits condemned by some wicked magician to live in this desolate purgatory. But when Science holds up for us her crystal lens, the scene loses its terrors, and we see each quaint hobgoblin as it really is—a miracle of design—fitted to live in the midst of inconceivable pressure and able to find its own mate."

The World of the Theatre.

By J. T. GREIN

A YEAR OF POOR GRACE.—THE LITTLE PLAYS OF ST. FRANCIS.

IN 1928 I have seen about two hundred plays. Of those two hundred plays, unless I peruse my programmes, I have totally forgotten one hundred and forty, titles included. Of the other sixty I remember vaguely—as far as the plot is concerned—a little over a score. The remaining twenty are fairly fixed in memory, and among these are some that stand out as spires beyond the house-tops. It is a somewhat doleful confession: "So much to do, so little done," as Cecil Rhodes said (quoting Tennyson) in his last words; yet is a salutary one, lest we dramatic critics, saturated with indifferent stuff, should lose the ardour of the tireless explorer, or, worse, qualify for Colney Hatch.

Nor must those who are sunk in oblivion believe that this individual forgetfulness is beyond reclamation or due to the lack of consideration. I can honestly say that to every play I have seen I have brought hope and enthusiasm unblighted by routine, and that I have bestowed as much critical care on the plays that did not matter as on those that did. I go further. If, in conversation, some of the dead and buried were recalled, I could in fairness to the author, with little effort, point to qualities which to a certain extent counterbalanced the faults. I simply dismissed unimportant plays from memory, as one dismisses the *amourettes* of pristine youth, in order to clear the brain and heart for more momentous things to come. Of importance to our drama are not the plays that are mere passing events, but those that betoken development, progress, and vitality beyond the ordinary run, or, generally, the box-office receipts.

And, as I review my small list of precious relics, I am gladdened by the vivid and lasting impression

Second, John van Druten's "Diversion"—a foil to "Young Woodley" of a former year.

Third, "To What Red Hell," by Percy Robinson—a play which, but for an ethical flaw towards the close, reveals theatrical instinct and cogently pleads the cause against capital punishment.

Fourth (and not least), R. C. Sherriff's "Journey's End"—our foremost war-play, and one that is of

which is the fount of dramatic inspiration. We are in a transition period, and so long as it lasts we should not despair, but, with all our might, support the established dramatist and the newcomer by encouragement and leniency. We should hail the efforts that are made at the little theatres—"Q," Everyman, The Gate, the Arts, and particularly those civic playhouses in the provinces which, all too often, are in the vanguard while London lags behind. We should remember that our greatest authors—Pinero, Shaw, Barrie—have not raised their puissant voices in 1928 (although fortunately we learn that all three have plays "on the stocks"). We should uphold our drama in its great and economically unequal struggle with the cinema and all its works. For not any more than one swallow can make a summer does a barren year signify the doom of our drama.

I have received a special request to insert the following in my page. Two series of the "Little Plays of St. Francis," by Laurence Housman, are to be presented by the University College Dramatic Society during the week, Jan. 14 to 19, at the College, in Gower Street, W.C.1.

Four of the plays in the second series—"Gate of Life," "Mess of Pottage," "Temptation of Juniper," and the "Odour of Sanctity"—have never before been publicly produced, while "Gate of Life" and "Temptation of Juniper" are as yet unpublished plays recently written by Mr. Housman with a view to production at University College. The fifth play in the series—which will be produced on Jan. 15, 16, 17, and 19—is "The Fool's Errand."

The other series will be composed of "Brother Wolf"—broadcast from London on Sunday, Jan. 6,—



"IN OTHER WORDS." AT THE CARLTON THEATRE: THE HIPPODROME EIGHT AS BLACKSMITHS OF GREYNA GREEN.

far greater quality than the overpraised "Unknown Warrior." "Journey's End" is, in its simplicity, veracity, and power, one of those works that deserve the nowadays much ill-used description "a masterpiece." It came at the end of the year, and stands out in eminence as the Nelson Column in Trafalgar Square. Fortunately, it is destined to live beyond the glory of two Stage Society performances. As I write this, Mr. Maurice Browne, the young dramatist, will begin his career as an actor-manager at the Savoy with it.

I would have wished to complete this quartette of eminence with "Thunder on the Left," adapted by Richard Pryce from Christopher Morley's novel, a play of esoteric tenderness and, up to a point, of great possibilities, and Miles Malleon's "Four People"; but both, although far above the average, did not entirely fulfil the promise of their inception.

Of lesser import, but worthy of an honourable mention as good stage-work, as entertaining or imaginatively stimulating, I would recall the whimsical parody, "Passing Brompton Road," by Jevan Brandon Thomas; the pleasing "Lord of the Manor," by Hastings Turner; the fairy-tale in modern form, "Mrs. Moonlight," by Mr. Benn Levy; and three capital "thrillers," miles beyond the common or garden crook-plays: "The Fourth Wall," by A. A. Milne; "Alibi," by Michael Morton and Agatha Christie; A. E. W. Mason's "The House of the Arrow," and—capital tomfoolery studded with Woodhouse's peculiar humour—"A Damsel in Distress" (in collaboration with Ian Hay). Among the remainder stored in my house of memories, there are several that were entertaining enough, but, as they have lived their day and are not likely to come back, there is no need to recall their titles.

Well, it has been the leanest year among the lean, and, as the output is wholly incommensurate with the population of the realm, it might prove that really we are not a play-writing nation. But when we hear that the same plaint of sterility is heard everywhere—in France, in Germany, in Italy, those orchards of European drama—we should, instead of croaking, seek the cause of our present paucity. And I believe I am not far wrong in declaring that the general depression of the drama in Europe is still due to the aftermath of the Great War, which has certainly reversed the order of things and of thoughts. Whilst the world basked in prosperity, the drama flourished; then came the scourge, the devastation, demoralisation, dislocation. The whole mentality changed. Reality ousted romance. That lasted for a time, and then came a period of groping—especially in Germany; Kaiser Toller and the rest of the pessimists—and everywhere there still prevails that lack of spring, of joy and hope and disregard of the morrow



THE LEADING LADY OF "IN OTHER WORDS": MISS MARIE BLANCHE IN THE TOWER OF LONDON SCENE. Like Mr. Robey, whom she "seconds" so admirably and so charmingly, Miss Blanche plays a number of parts in the revue at the Carlton Theatre.

indelibly made by a foursome of the home-made plays that will save the reputation of 1928. *Inter linea*, I would mention that in this diagnosis I merely refer to plays by dramatists of our soil and that, without disregard, I leave out importations from America and abroad which may influence our own drama but are not of it. Needless to say that I appreciate such works as the Ibsens and the Strindbergs, the American "Trial of Mary Dugan," "Spread Eagle," "The Road to Rome"; the Austrian "By Candlelight"; the Spanish Quinteros, and a few others; but in this record they are "another story."

The four plays that matter are: First and foremost, "Many Waters," by Monckton Hoffe—a human document of rare insight and feeling.



THE CHIEF STAR OF HIS OWN REVUE: MR. GEORGE ROBEY AS DAISY, THE DISTRICT NURSE, IN "IN OTHER WORDS."

The ever-popular Mr. George Robey—complete with eyebrows—is, of course, his own chief star in "In Other Words," the most aptly named revue at the Carlton. He appears in a number of parts and, need it be said, as his familiar self of the music-halls. For years he has been "The Prime Minister of Mirth." There is never likely to be a "General Election" that will overthrow him!

"Brother Ass," "Brother Elias," the "Seraphic Vision," "Brother Sin," and "Sister Death"; they will be produced on the 14th, 16th, 18th, and 19th.

These performances originated five years ago at the suggestion of the late Dr. Walter Seton, and the proceeds are devoted to the aid of various charities. Mr. Housman is expected to be present and to speak on Jan. 18 and 19.

I would correct a small error in my review of war-plays, wherein the author of "Prisoners of War" is named as Mr. J. R. Eckersley, instead of J. R. Ackerley.

FLORENCE NIGHTINGALE ON THE STAGE: "THE LADY WITH A LAMP."

PHOTOGRAPHS BY C. POLLARD-CROWTHER, F.R.P.S., EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS."



AT EMBLEY PARK IN 1845: ELIZABETH HERBERT (GWEN FFRANGCON-DAVIES); SELINA BRACEBRIDGE (CLARE HARRIS); FLORENCE NIGHTINGALE (EDITH EVANS); AND HENRY TREMAYNE (LESLIE BANKS).



AS LORD PALMERSTON: EILEE NORWOOD.



BESIDE THE FOUNTAIN THAT PLAYS A PART IN HER LOVE-SCENE: FLORENCE NIGHTINGALE AND LORD PALMERSTON.

AT SCUTARI:
HENRY
TREMAYNE;
DR. SUTHERLAND
(HENRY OSCAR);
AND FLORENCE
NIGHTINGALE,
THE LADY WITH
A LAMP.



ELIZABETH
HERBERT
AND FLORENCE
NIGHTINGALE:
GWEN
FFRANGCON-
DAVIES
AND
EDITH EVANS.



AT SCUTARI: SELINA BRACEBRIDGE (CLARE HARRIS); AND FLORENCE NIGHTINGALE (EDITH EVANS).



AT OLD BURLINGTON STREET: EDITH EVANS AS FLORENCE NIGHTINGALE.



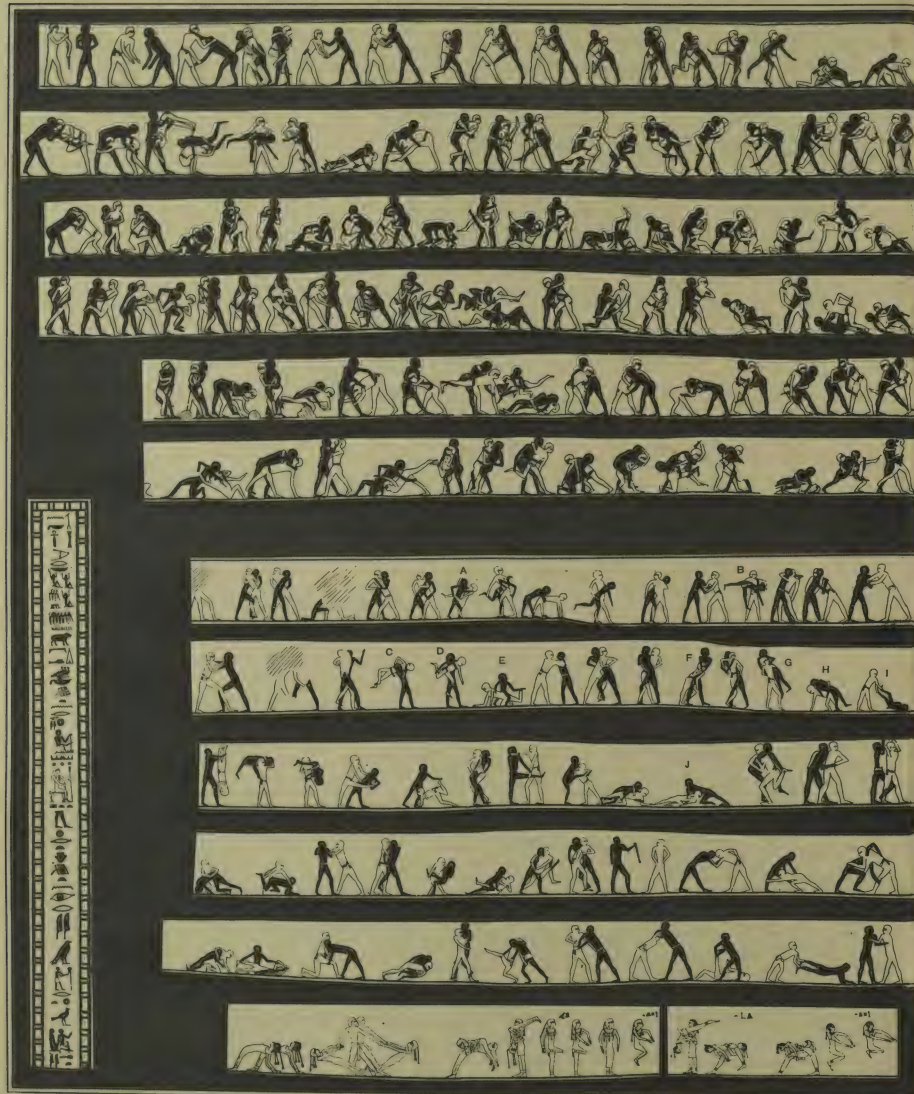
THE INVESTITURE IN 1907: LADY HERBERT KISSES THE HAND OF FLORENCE NIGHTINGALE AFTER THE BESTOWAL OF THE ORDER OF MERIT.

Captain Reginald Berkeley's fine play, "The Lady with a Lamp," produced the other day at the Arts Theatre, does not claim to be a "chronicle" of the life of the pioneer of nursing, but is a drama on a psychological theme—the asceticism of Florence Nightingale, which resulted in an utter disregard for her own disabilities and those of other people. The play opens in Florence Nightingale's girlhood, and she is shown as a girl who is so passionately interested in her work that she refuses a man she loves—an episode which may not be historic, but is justifiable for the delineation of the heroine's character. Lord Palmerston and the

Sidney Herberts are introduced; and the scene shifts first to Harley Street, then to Scutari, where Florence Nightingale conducts her brilliant administration in spite of all obstacles, and then to Old Burlington Street, where the indomitable woman carries on her battle in Dr. Sutherland's company. The play closes in 1907, when Florence Nightingale, an old, broken woman of eighty-seven, unable to work and unable to die, receives the Order of Merit. "Too kind! Too kind!" is all she says, as she sits helplessly in her wheeled chair, failing to understand that her life's work has at last been crowned.

A CINEMATOGRAPH TOUCH IN ANCIENT EGYPTIAN ART:

REPRODUCED FROM "BENI HASAN" PART II., BY PROFESSOR PERCY E. NEWBERRY, A VOLUME IN THE

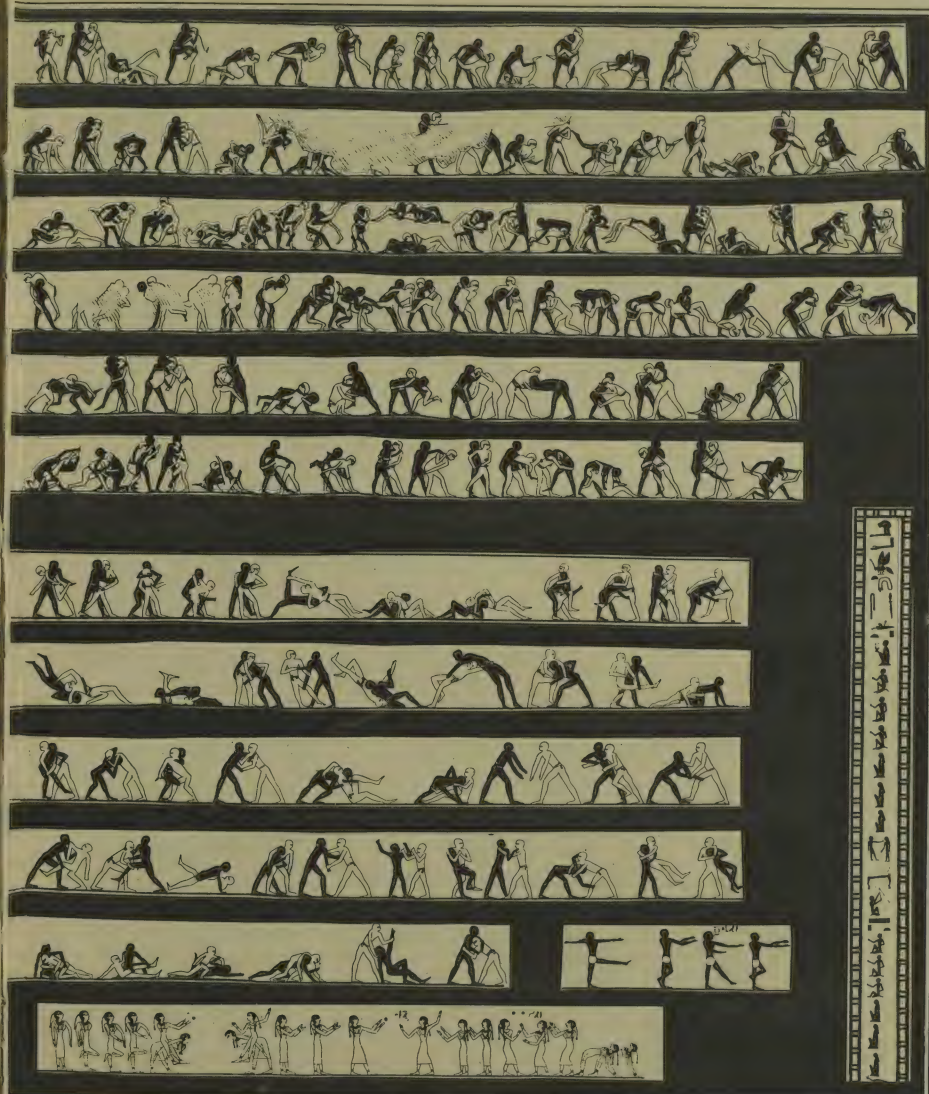


SCREEN METHODS "FORETOLD" IN THE ART OF EGYPT 4500 YEARS AGO: TWO GROUPS OTHERS (BELOW) OF WOMEN PLAYING BALL AND DOING GYMNASTICS; AND TWO

We do not suggest, of course, that the art of cinematography was known to the ancient Egyptians, but in these ancient wall-paintings, which, as Professor Newberry tells us in the volume mentioned above, "all belong to the Middle Kingdom period of Egyptian history (circa 2500-2500 B.C.)," there is a remarkable resemblance to sections of film for moving pictures. It is especially noticeable in the two large groups of paintings, each in five tiers, and each representing successive phases of a wrestling match. In the original painting, by the way, the two wrestlers in each pair of figures are distinguished by differences of colour: in the above drawings, the distinction is made by giving one in outline and one in silhouette, for the purpose of bringing out their respective attitudes. It may well be imagined that, if these series of figures were amplified by infinite intermediary gradations, on the lines of the familiar films of Felix the Cat,

WALL-PAINTINGS THAT SUGGEST MOVING PICTURES.

ARCHAEOLOGICAL SURVEY OF EGYPT, PUBLISHED UNDER THE AUSPICES OF THE EGYPT EXPLORATION FUND.



OF WALL-PAINTINGS, EACH SHOWING SUCCESSIVE PHASES OF A WRESTLING MATCH: VERTICAL INSCRIPTIONS RESEMBLING STRIPS OF FILM—FROM THE TOMBS OF BENI-HASAN.

they would form a highly effective picture on the screen. The same principle might be applied to the women playing ball and doing gymnastic exercises below. At the foot of the lower panel of wrestlers, it may be noted, there is a small detached group of four male dancers pirouetting in a procession, inserted here merely to balance the pictorial effect, as the last row of wrestlers is shorter than the rest. The first male dancer (on the left) recalls one of the ink boys in the "Struwwelpeter" story of Tall Agrippa and the Woolly-headed Blackamoor. The two vertical inscriptions, again, are very like strips of film, even to the little notches along each side to engage with the projection mechanism. These inscriptions come from a pair of pilasters on a wall. That on the left begins: "Wealth to thee, stability (and) life. Mayest thou love millions of groups of women . . . the royal acquaintance, Khety."

BOOKS OF THE DAY.

THE other day I happened to be glancing down the educational column of the *Times* when my attention was arrested by these words: "Bright eyes and silky coat are ensured by using regularly B's Dog Mixture." It may be that some education, like beauty, is only skin-deep, but this particular statement did not refer to anything of the sort, for, as I soon discovered, my eye had inadvertently strayed into the adjoining column, headed "Kennel, Farm, and Aviary." Such divagations in newspaper-reading are apt to produce peculiar results, when incongruous matters—say, a wedding and a funeral—are placed side by side.

Somewhat I was reminded of this little experience on reading that "Those not interested in Art and Literature Blake pleasantly classed with the lower animals." The readers of this page (not to mention the writer) may presumably feel themselves exempt from his classification,

و به و صلی حیای حسن و لیسلی
ایله دیکر. بمصاً کو پورو، جوشده
دها نله دهیل اوز ایلر دیکر نله
منزل:
حالدن آگاه اولان قال مجازی دیکله
عارف بالله، مقال حیل مجازی دیکله
صوفی خرمه شری کور کیم نه تقوالی صانا

Neste şirketinin İstanbuldaki fabrikasında tıdigi en iyi cinsten mevadi iptidaiyeyle; imaletişi evel bilimün sporcularla aile babalarının kemalidden nefis ve ucuz bir gıdadır. İstanbulda yapı ki cinstir. Birincisi «menaj» çıkartasındaki kaneastalar, kremalar i'imaline mahsus olduğu gibi meherin etmekle yieyilecekleri tam ve besleyici bimeleklerden sonra çerez makamında ve yuruyişle

THE NEW LATINISED TURKISH: AN EXTRACT FROM A NEWSPAPER PRINTED IN THE OLD STYLE AND AN EXTRACT FROM A NEWSPAPER USING THE NEW COMPULSORY LATIN CHARACTERS.

Last August, in connection with the Turkish Government's decision to adopt the Latin characters, Kemal Pasha said: "We must get rid of the incomprehensible Arabic signs wherein for centuries our brains have been confined." Since then the campaign of education has been vigorous. At the end of the year, for example, it was reported that the Governor of Constantinople had ordered a compulsory daily reading and writing lesson in the new Latinised Turkish for the whole of the population between the ages of fourteen and forty. The course is to extend over four months, and began on January 1. Meantime, the Turkish newspapers have been compelled to adopt the new method, with the result that few are able to read them, and the Government has had to subsidise them for the while.

for they will certainly be interested in the work from which the remark is quoted—namely, "THE LIFE OF WILLIAM BLAKE." By Thomas Wright, with 135 illustrations, including two in colour, maps, plans, etc. Two vols. (Olney, Bucks: Thomas Wright; £2 12s.). This is an important biography, based on extensive research and embodying much new material. In the style of paper and printing it rather lacks distinction (though the type is clear and legible), and I have seen better reproductions of Blake's drawings; but as a memoir—and that is the main point—it is thoroughly satisfying.

At the Blake centenary two years ago Mr. Wright evidently renounced, for the sake of completing his work, an obvious chance to come in with a premature publication on the tide of topicality, for in his preface he says: "I have been fifteen years writing this book; and as Founder of the Blake Society, and also as its secretary during the whole of that period, I have had advantages which, I suppose, few others have enjoyed. I am aware that no human work can be perfect; but I have certainly taken infinite pains. All along I have endeavoured to keep strictly to incontrovertible facts; therefore prominence is given to the gleanings from the numerous unpublished letters from Blake's friends which have passed through my hands. These throw a flood of new light on Blake, and I flatter myself that for the first time Blake has been made really to live."

These are confident words, and the more so in view of the high tributes the writer pays to various predecessors, but his confidence is perhaps derived from his hero, for towards the end of his work he writes: "There is no need to sum up Blake's character or to make an estimate of his position as an artist and a poet. It has been done a hundred times. He did it himself, for he had no use for humility, which to him was the timidity of the despicable Slave-man." We must beware of that misleading Beatitude upon the meek.

It is certainly consoling, however, to have a confident guide through the mazes of Blakean mysticism and

prophecy—as consoling as Virgil's company must have been to Dante in the infernal regions. Many students of Blake have given up the Prophetic Books in despair. Mr. Wright has felt it worth while to plumb the mental depths of one whom he calls "the most poetic of prophets, the most magnificent and amazing of painters, and the most melodious and stimulating of poets." (Blake, we are told, was also given to hyperbole.) Mr. Wright's explanations may embolden new readers to tackle the prophecies. In the course of his exegesis he says: "By this time (i.e., about 1790) Blake had begun to build up his elaborate symbolic system. . . . Blake took his idea of the Zoas from Revelation iv., 6, the word translated 'beasts' being, in the original Greek, Zoa. . . . These Zoas were Urizen (Reason), Tharmas (the Body), Luvah (Love), and Urthona (the Soul). . . . The Prophetic Books are mainly the story of Urizen's attempts to tyrannise over the other Zoas." This is only the barest outline of the story.

It must not be thought that Mr. Wright's book is concerned solely with these lurid and mystical matters. The human side of Blake's life is fully presented, not without many an amusing anecdote. Thus—"How do you get on with Fuseli?" asked Flaxman of Blake; "I can't get on with him at all, he swears so." "Oh, I get on with him," replied Blake; "I swear at him again," and then in astonishment he says, "Vy, Blake, you are swearing," but he leaves off himself. . . . Fuseli regarded Blake, who, he said, was "d—good to steal from," as one of the best "bainters God ever made." Fuseli, by the way, never got rid of his Swiss accent. He was not the only artist, apparently, who was glad to appropriate Blake's ideas. For we find Blake constantly saying that Flaxman was indebted to him for designs in sculpture.

I did not expect to find any personal associations of my own in this book, but, by a curious coincidence, two references occur on the same page, to well-known men with whom I was formerly acquainted—the late Dr. Richard Garnett, of British Museum fame, and the late Herbert Jenkins, the publisher, at one time Mr. John Lane's manager at the Bodley Head, where Dr. Garnett was a frequent visitor. After describing how some posthumous manuscripts of Blake were burnt by Frederick Tatham, who had become an "Angel" of the Irvingite Church, Mr. Wright says: "Tatham, who continued to paint miniatures and had by 1860 lost his customers owing to the invention of photography, called on Dr. Richard Garnett and sought to convey 'that Blake's MSS and other items had been sold, not burnt.'" Dr. Garnett tells the story in his monograph, "William Blake." "For 200 years Blake lay uncommemorated, and even the situation of his grave was unknown until the appearance of an article in the *Nineteenth Century* for July, 1911, by the late Mr. Herbert Jenkins." His researches led to the placing of a memorial stone in Bunhill Fields at the centenary on August 12, 1927.

Mr. Wright's many allusions to Flaxman provide a link with "THE PEOPLE'S ALBUM OF LONDON STATUES." Described by Osbert Sitwell. Drawn by Nina Hamnett (Duckworth; 12s. 6d.). In a passage on colossal statuary, mentioning an unfulfilled scheme of Michelangelo's to carve a whole mountain of marble into the figure of a giant, we read: "The ingenious mind of Flaxman, too, later conceived a somewhat similar, but more strictly patriotic, project. His scheme was to make a statue of Britannia, two hundred feet high, and place it on Greenwich Hill. Of this conception, which was never realised, a contemporary critic wrote: 'Flaxman is not contented with cutting marble into man; he wishes to hew Greenwich Hill into a woman large enough to graze a couple of goats in her lap.'" This colossal Britannia would indeed have presented a far-seen landmark to seafarers bound for the Port of London, dwarfing New York's statue of Liberty; nor would she have been without her uses as an advertisement, and, incidentally, she might have assisted the "Come to Britain" movement.

In approaching his selected team of London's "petrified supermen," Mr. Sitwell suggests that "he who came to scoff may yet stay to bless." But his blessings are bestowed, not so much upon the statues themselves as on the artist's delineation of them, which, it appears, formed the whole genesis of the book, the choice of subjects having been hers. Mr. Sitwell, in effect, has written "up to" them, even in his admirable introductory essay on the history and development of the statue from early times. "Both essay and notes," he tells us, "are synthetic, born of admiration for Miss Hamnett's charming drawings." The extremely interesting historical data he has gathered, and into which he pours a liberal infusion of satirical irony, combine therewith into a highly-seasoned and appetising literary dish.

In his notes on the individual drawings, however, I find a curious inequality. That on Robert Stephenson, for example, descends to the humours of the railway sandwich, equally stale; while the allusion to "Scinde, apparently a province of India," in a scrappy paragraph on Sir Charles Napier, reminds me of the type of facetiousness prevalent among Cambridge undergraduates in the 'nineties. The note on Burns consists only of three quotations—the inscription on the statue; "his most famous lyric" (A Man's a Man for a' That); and a sentence, about collective editions of Burns, from the "Dictionary of National Biography." Interesting, but hardly original. Similarly, a "gifted" living sculptor's statue of King Edward, which "conveys (we read) by bad realism something of the

uncanny horror of a wax-work," has for commentary mainly an extract from a royal speech at an opening ceremony. One might ask, by the way, whether there is such a thing as "good realism," and, if an attempt at realism is "bad," whether it is realism at all.

If Mr. Sitwell is caustic at the expense of contemporary sculptors, neither does he spare contemporary historians. In one passage he gibes at the idea of Mr. Guedalla writing a Life of the Duke of Wellington, suggesting that the Duke's opinion of the author "would probably have been quite as pungent and epigrammatic." Elsewhere he says: "Mr. Guedalla, with that picturesqueness which he never, never allows to desert him, calls Palmerston 'the last candle of the eighteenth century.' . . . In any case, Mr. Guedalla, by writing of him, has managed to snuff the candle." My recollection is that what Mr. Guedalla wrote was: "the last candle of the eighteenth century was out," and, if it went out at Palmerston's death, it would be slightly superfluous to snuff it to-day. A closer analogy, I think, would give Mr. Guedalla credit for re-lighting it, for his book certainly revived interest in a statesman whose fame does not exactly blaze with modernity. Anyhow, our epigrammatic historian can still say—

"I'll be a candle-holder and look on"

at the early Victorian scene, for he has now made a pertinacious effort to burn the candle at both ends, by publishing another volume entitled "GLADSTONE AND PALMERSTON." Being the Correspondence of Lord Palmerston with Mr. Gladstone 1851-1865. Edited with an Introduction and Commentary by Philip Guedalla. Illustrated (Gollancz; 16s.).

At one point in his Introduction, which contains, among other things, an interesting discussion on the principles of political biography, Mr. Guedalla poaches on Mr. Sitwell's preserves. After mentioning how "these ancients" calmly discussed the nationalisation of railways in 1864, he proceeds: "Lighter entertainment abounds in the early history of the Albert Memorial, and the vain struggle of Gilbert Scott with Mr. Gladstone's departmental scruples about supplying guns to be melted down for bronze." Mr. Sitwell, it may be recalled, also alludes to the Albert Memorial, and his book contains a drawing of the Palmerston statue, but not that of Gladstone near St. Clement Danes. (I wonder why it was put there, and not at Westminster!)

It would be a fascinating exercise to make contacts between Mr. Guedalla's book and the recollections and records of the great Liberal leader given in a work of filial



BELIEVED TO REPRESENT RICHARD CŒUR-DE-LION: A LIFE-SIZE SANDSTONE FIGURE RECENTLY IMPORTED INTO THE UNITED STATES.

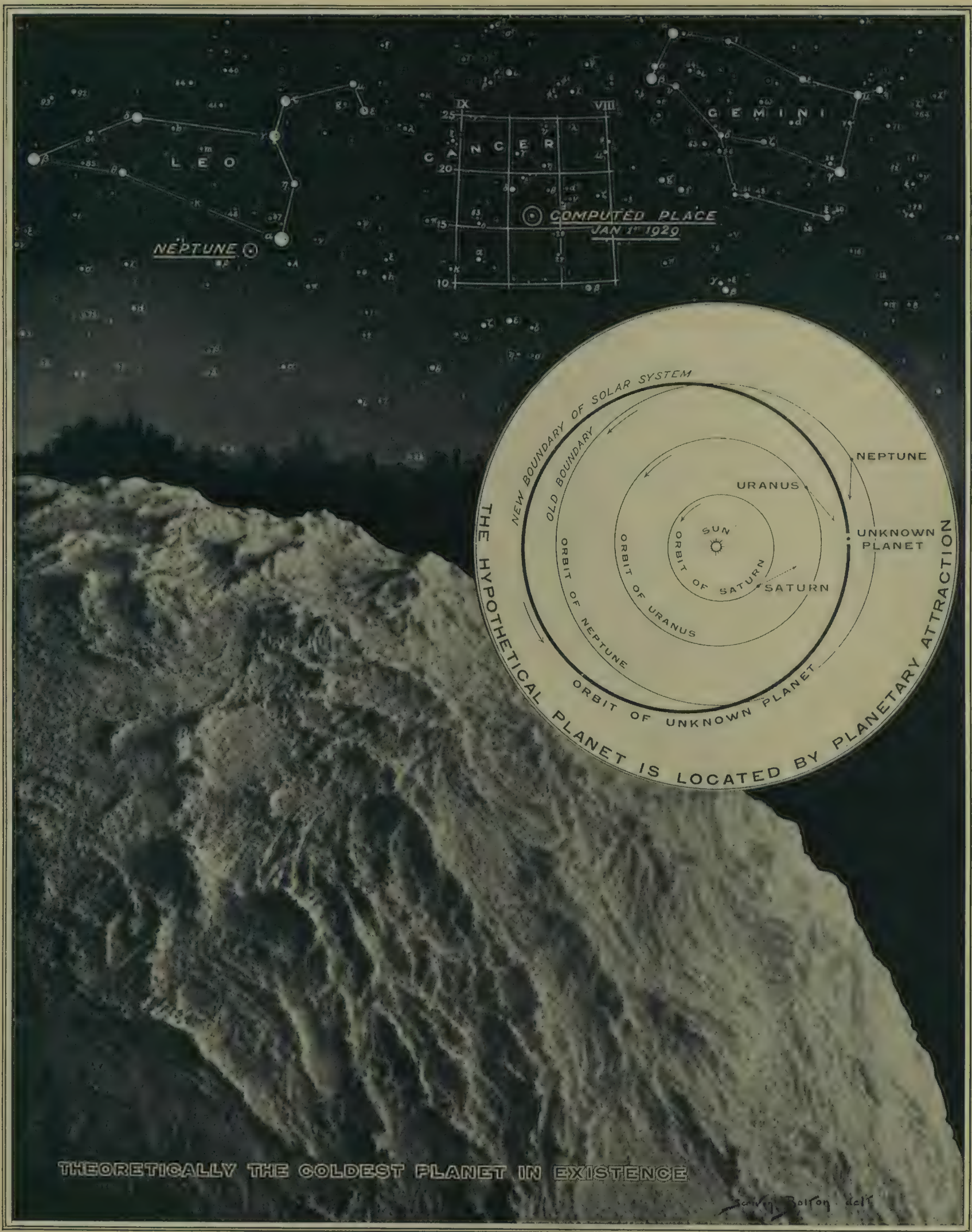
With this illustration we have received the following note: "Life-size figure in reddish-grey sandstone, like the English cathedrals of the twelfth and early thirteenth centuries, and supposed to represent Richard Cœur-de-Lion. The statue shows full armour. It was brought to America recently by Mr. Joseph Brummer, of the Brummer Galleries, New York."

piety—"AFTER THIRTY YEARS." By Viscount Gladstone. Illustrated (Macmillan; 21s.). I must leave readers, however, to pursue this comparison for themselves. Of Lord Gladstone's book—a work of unique value as coming from him—I hope to say more in a later article. For the moment it falls under the journalistic "guillotine."

C. E. B.

AN "X" OF THE HEAVENS: THE HYPOTHETICAL PLANET.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY SCRIVEN BOLTON, F.R.A.S., F.R.S.A., ETC. (COPYRIGHTED.)



STILL TO BE DISCOVERED: A PLANET WHOSE EXISTENCE IS SUSPECTED—A CAUSE OF "PERTURBATIONS"?

Mr. Scriven Bolton writes: "The mathematical investigations of Professor W. H. Pickering have led to the search for a new planet which is believed to be situated near the boundary of the Solar System. Its orbit is calculated from certain peculiar perturbations in longitude of the three most distant planets from the Sun—Saturn, Uranus, and Neptune. Deviation of these planets from their computed positions during the last hundred years is traced to the pull of an unknown planet whose position is based upon the times and longitudes of displacement of the three planets named. Its diameter is believed to be about 7000 miles (or rather less than that of the Earth), and as such, it should appear as a star of

the twelfth magnitude, and be faintly visible in a small telescope. For a planet of this size to be situated so far away from the Sun means that the temperature at its surface may be some 300° below zero F. In all probability it is the coldest planet in the Solar System, and destitute of life. It apparently revolves round the Sun once in 165 years. During one-half of its long journey, it lies exterior to Neptune, thus extending the boundary of the Solar System 460 millions of miles beyond Neptune's orbit. As shown above, it is to be looked for in the constellation Cancer. Its position is computed thus: January 1, 8 hrs. 29 min.; February 1, 8 hrs. 27 min. Lat., 16½ deg. N."

THE "NELSON TOUCH" IN A NEW FILM: H.M.S. "VICTORY" AT TRAFALGAR.



ONE OF NELSON'S SHIPS AT NAPLES, WHERE LADY HAMILTON OBTAINED AUTHORITY FOR HIM TO PROVISION HIS FLEET: A BRITISH TWO-DECKER OF THE PERIOD.

ORDERED AWAY TO FIGHT NAPOLEON'S FLEET: NELSON'S FLAGSHIP, THE "VICTORY," LEAVING HOME WATERS—A SCENE FROM "THE DIVINE LADY."



AT CLOSE QUARTERS: A FILM BATTLE PICTURE INTERESTING TO COMPARE WITH THE ACTUAL "VICTORY" AT PORTSMOUTH, NOW RESTORED TO HER TRAFALGAR CONDITION.



A FILM PRESENTMENT OF THE FRENCH SHIP IN WHICH NELSON MET HIS DEATH: THE "REDOUBTABLE" IN ACTION—A PORT-SIDE VIEW.



THE "VICTORY" (RIGHT) AND THE "REDOUBTABLE" AT CLOSE QUARTERS DURING THE PHASE OF TRAFALGAR IN WHICH NELSON FELL: A BATTLE SCENE FROM "THE DIVINE LADY."



SHOWING THE MIZZEN-TOP OF THE "REDOUBTABLE" (RIGHT) FROM WHICH WAS FIRED THE FATAL SHOT THAT KILLED NELSON: HER DUEL WITH THE "VICTORY" AS SHOWN ON THE FILM.

The romance and tragedy of Nelson's life have been made the subject of a new historical film, by First National Pictures, Inc., with the title of "The Divine Lady," in which the story of his love for Lady Hamilton is intermingled with his later naval exploits, at the Nile and Trafalgar. The first part of the film also shows the romantic progress of Emma Hart from the lowly position of servant to Charles Greville's mother, through her love affair with Greville, to her marriage with Sir William Hamilton, the British Ambassador at the Court of Naples. There

we shall see (when the film is produced) her first meeting with Captain Nelson, and in later years, when his ships were being refused water and provisions at Mediterranean ports, her successful efforts to obtain from the Queen of Naples authority for him to provision the fleet, in opposition to the influences favouring Napoleon. Thus Nelson was enabled to win the Battle of the Nile. Next we shall see a mob storming the Neapolitan Court, a peril from which it was saved by the return of Nelson's victorious fleet. Then, after a quiet interval of domestic happiness, Nelson

[Continued opposite.]

THE ROMANCE OF "OUR GREATEST SAILOR": FILM SCENES FROM "THE DIVINE LADY."



THE ESCORT: BRITISH SHIPS AT SEA DURING THE NAPOLEONIC WARS—A SCENE FROM THE NEW HISTORICAL AND ROMANTIC FILM "THE DIVINE LADY," BASED ON THE STORY OF NELSON AND LADY HAMILTON.



LADY HAMILTON (CORINNE GRIFFITH) AND NELSON (VICTOR VARCONI) AT THE COURT OF NAPLES: A LOVE SCENE.



NELSON AND LADY HAMILTON DURING THEIR BRIEF PERIOD OF DOMESTIC HAPPINESS: A HOMELY INTERVAL BEFORE TRAFALGAR.



THE CREW OF THE "VICTORY" ACCLAIM THE FLAG OF ENGLAND: GUNNERS (STRIPPED TO THE WAIST) ABOARD NELSON'S FLAGSHIP—THE SCENE ON DECK AS HE LED THE FLEET INTO ACTION.



"THEY'VE DONE FOR ME AT LAST, HARDY... MY BACKBONE IS SHOT THROUGH": THE DEATH OF NELSON ON BOARD THE "VICTORY" IN THE HOUR OF HIS GREATEST TRIUMPH, AS ENACTED FOR THE SCREEN IN "THE DIVINE LADY."



THE WOMAN WHOM NELSON LEFT "AS A LEGACY TO MY COUNTRY": LADY HAMILTON (CORINNE GRIFFITH) FONDLING HER HERO'S SWORD.

[Continued.]

is called away once more to fight his country's battles, and the final scenes will show the "Victory" going into action and Nelson's tragic death. Describing the actual event, the "Dictionary of National Biography" says: "As she drew clear of the 'Bucentaure,' she (the 'Victory') ran foul of the 74-gun ship 'Redoubtable,' and, her foreyard catching in the 'Redoubtable's' rigging, the two ships fell alongside each other. . . . There followed a very singular duel. . . . Nelson, walking the quarter-deck with Captain Hardy, was wounded by a musket-shot from the

'Redoubtable's' mizzen-top. . . . He fell to the deck, and as Hardy attempted to raise him said: 'They've done for me' at last, Hardy.' . . . He was carried below. . . . Later on, he said: 'Remember, I leave Lady Hamilton and my daughter Horatia as a legacy to my country.' The film cast, besides Corinne Griffith and Victor Varconi in the principal parts, includes Dorothy Cumming as Queen of Naples, H. B. Warner as Sir William Hamilton, Montagu Love as Captain Hardy, and William Conklin as Romney, the painter, who has immortalised Lady Hamilton.

Now on View at Burlington House: A Precious Example of Vermeer.

LEFT: THE DUTCH ART EXHIBITION AT THE FINE ARTS GALLERY BY THE RIJKSMUSEUM, AMSTERDAM. REPRODUCED BY PERMISSION OF THE MEDICI SOCIETY.



"THE COOK," BY JOHANNES VERMEER OF DELFT (1632-75): ONE OF TEN PICTURES BY THAT RARE MASTER AT BURLINGTON HOUSE—THE MOST COMPLETE COLLECTION OF HIS WORKS EVER ASSEMBLED.

Vermeer of Delft (as noted under our other example of his work reproduced in colour on page 57) is one of the rarest of the Old Masters, only about forty undisputed pictures from his hand still surviving. Of these the present Exhibition of Dutch Art at Burlington House contains ten—the greatest number of them, it is said, that has ever been brought together. The catalogue states that the above work, there (and in the Rijksmuseum catalogue) entitled "The Cook," was included in a sale at Amsterdam on May 16, 1696, and was in the Six Collection in that city until 1907. In Mr. R. H. Wilenski's book, "An Introduction to Dutch Art" (reviewed in our last issue), is a list of twenty-one pictures by Vermeer sold by auction in Amsterdam on May 16, 1696, and the only one in any way corresponding to the description of "The Cook" is there entitled "The Milk Girl," and the price it fetched is given as 175 gulden. In a list recently supplied to us by a represent-

ative of the Rijksmuseum, the above picture is called (in Dutch) "Melkmeid." It is apparent, therefore, that Mr. Wilenski is referring to the same work when he writes, in his chapter on Vermeer: "In the third group come the 'Milkmaid' in Amsterdam, the 'View of Delft,' and 'The Little Street' in the Hague. These pictures were painted possibly between 1657 and 1660. They are less broadly and freely painted than the early works. . . . They strike me as the works of a man who is subjecting himself to a period of naturalistic discipline, who is determined to get, as it were, the last ounce of what Ruskin used to call 'fact' into his work, and who, to secure this end, had surrendered his mind to a large extent to his eye and hand." In Bryan's "Dictionary of Painters and Engravers," the list of Vermeer's works includes one called "Young Woman Pouring Out Milk" as then in the Six Collection. Translations of "Melkmeid" have evidently varied.

Once Sold for "about 5s.": A Vermeer "Gem" at Burlington House.

LENT TO THE DUTCH ART EXHIBITION BY THE ROYAL PICTURE GALLERY (MAURITSHUIS) AT THE HAGUE. REPRODUCED FROM THE MEDICI PRINT, BY PERMISSION OF THE MEDICI SOCIETY.



"PORTRAIT OF A YOUNG GIRL": BY JOHANNES VERMEER OF DELFT (1632-75) A BEAUTIFUL WORK
BY ONE OF THE RAREST OF THE OLD MASTERS.

In the great Exhibition of Dutch Art at the Royal Academy, the Vermeer Room is one of the chief centres of attraction, for (as the "Times" critic puts it) Gallery VIII. contains the most complete collection of works by Vermeer—10 out of the 41 indisputably accepted as his—ever assembled." This "Portrait of a Young Girl" (he adds) has been reproduced as the poster of the exhibition. The picture has had a romantic rise from obscurity to fame. In Mr. R. H. Wilenski's book, "An Introduction to Dutch Art" (reviewed in our last issue), we read: "Vermeer . . . was not 'discovered' till 1842, by Theophile Thoré (W. Bürger), who published in 1866 an essay on his art, ascribing to him 76 pictures, a list now reduced—including later ascriptions—to approximately half that number . . . and as late as 1882 his 'Head of a Young Girl,' now in the Mauritshuis, was bought at an auction

in The Hague for 2½ gulden—about five shillings." The Burlington House catalogue describes the amount as "2½ florins," and gives the name of the purchaser, Mr. A. A. des Tombe, who in 1903 bequeathed the picture to the Royal Picture Gallery (*i.e.*, the Mauritshuis). It is signed in the left-hand upper corner, "J. V. Meer" (the "J.V.M." being intertwined). Elsewhere Mr. Wilenski writes: "When this head was bought by M. des Tombe . . . it was in a bad condition. It has since been restored and, in parts, repainted." In another passage he says: "Not more than 36 pictures are now assigned to him (Vermeer) by even the most optimistic scholars." Whatever be the exact number (and opinions evidently vary), Vermeer is one of the rarest of the Dutch Masters. He was only forty-three when he died, in 1675, at Delft, where he was born.

OLD-TIME DUTCH DOMESTIC LIFE : REVEALED IN BURLINGTON HOUSE PICTURES.



1. "BED-ROOM WITH A WOMAN AT THE HARPSICHORD," BY EMANUEL DE WITTE (C. 1617-92) WITH DETAIL SHOWN IN NOS. 9 AND 10 OPPOSITE. (LENT BY A. VAN DER VEN.)



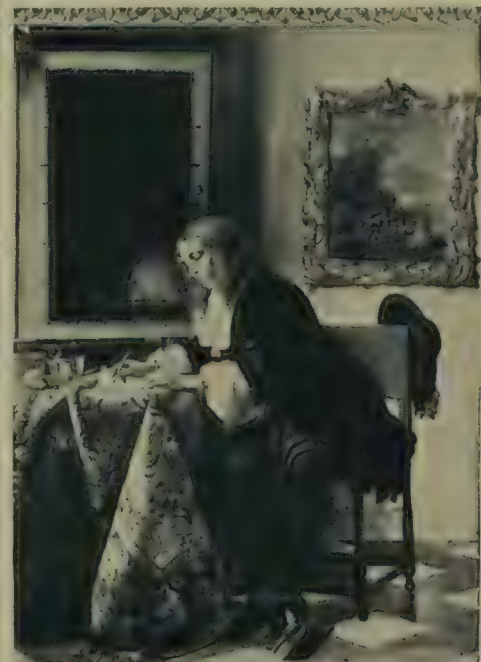
2. "A LADY AT THE HARPSICHORD," BY GABRIEL METSU (1630-67) : WITH DETAIL SHOWN IN NO. 3 OPPOSITE. (LENT BY SIR HERBERT COOK, BT.)



3. "THE CARD-PLAYERS," BY PIETER DE HOCCH (1629 C. 1683) : WITH DETAIL SHOWN IN NO. 11 OPPOSITE. (LENT BY KING GEORGE FROM BUCKINGHAM PALACE.)



4. "PIETER BICKER," BY JAN VAN SCOREL (1495-1562) : DETAIL SHOWN IN NO. 12. (LENT BY BARONESS SCHIMMELPENNINGK VAN DER OYE.)



5. "THE LETTER-WRITER," BY GABRIEL METSU (1630-67) : WITH DETAIL SHOWN IN NOS. 1 AND 2 OPPOSITE. (LENT BY SIR OTTO BEIT, BT.)



6. "THE LETTER," BY GERARD TER BORCH (1617-81) : WITH DETAIL SHOWN IN NOS. 4 AND 5 OPPOSITE. (LENT BY KING GEORGE FROM BUCKINGHAM PALACE.)



7. "LADY, SERVANT-GIRL, AND CHILD, WITH A PARROT," BY DE HOOCH : DETAIL IN 8 AND 13 OPPOSITE. (LENT BY THE DUKE OF BUCCLEUCH.)



8. "THE LETTER-READER," BY GABRIEL METSU (1630-67), WITH DETAIL SHOWN IN NOS. 6 AND 7 OPPOSITE. (LENT BY SIR OTTO BEIT, BT.)

Dutch art of the seventeenth century, as represented in the great Exhibition at Burlington House, has an extraordinary interest—apart from the excellence of its craftsmanship—as a record of the social and domestic life in Holland at that period. The Dutch painters, with their love of detail and their faithful realism, show us, with all the accuracy of a modern photograph, how the people lived and worked in their homes, what sort of clothes they wore, how their homes were built and arranged inside, and what kind of furniture, ornaments, and utensils they possessed.

In painting domestic interiors, artists were seldom content to depict only a single room; as a rule, they present a vista of rooms and passages, opening one into another, and often with a view into the garden through an open door or window. Thus we can see the master or mistress of the house, perhaps with her children or her pet dog, engaged in household duties, or amusing themselves, in one room, while in another, or in a corridor beyond, servants are seen at work simultaneously. On these two pages we give certain pictures, selected from the Exhibition, to illustrate

(Continued opposite.)

DUTCH FURNITURE IN DUTCH ART: DETAIL FROM PICTURES SHOWN OPPOSITE.



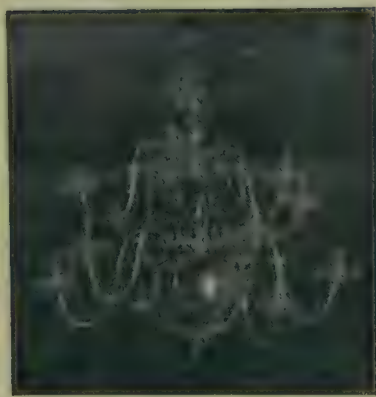
1. A WALL PICTURE (LANDSCAPE PROBABLY BY SIMON VAN DER DOES):
DETAIL FROM NO. 5 OPPOSITE.



2. A CARPET AS TABLE-CLOTH, WITH
INKSTAND AND WRITING MATERIALS:
DETAIL FROM NO. 5 OPPOSITE.



3. A HARPSICHORD INSCRIBED "IN TE, DOMINE, SPERAVI; NON CONFONDAR
IN AETERNUM": DETAIL FROM NO. 2 OPPOSITE ("A LADY AT THE
HARPSICHORD").



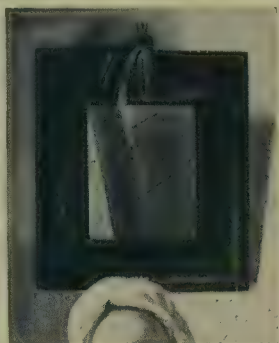
4. A CHANDELIER IN A SEVENTEENTH
CENTURY DUTCH SITTING-ROOM:
DETAIL FROM NO. 6 OPPOSITE.



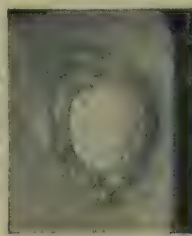
5. A WRITING-TABLE, TRAY WITH
FLAGON, AND DOG ASLEEP ON STOOL:
DETAIL FROM NO. 6 OPPOSITE.



6. A WALL-PICTURE WITH A
CURTAIN OVER IT BEING DRAWN
BACK: DETAIL FROM 8 OPPOSITE.



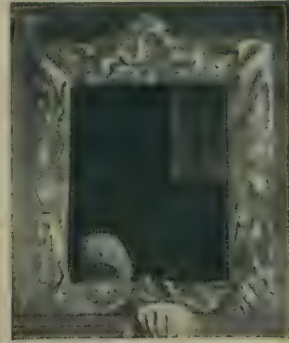
7. A TYPICAL WALL-MIRROR
IN A DUTCH HOME: DETAIL
FROM NO. 8 OPPOSITE.



8. A PECULIAR
WALL-MIRROR
WITH PATTERNED
SURFACE:
DETAIL FROM
NO. 7 OPPOSITE
("LADY, SERVANT-
GIRL, AND CHILD").



9. A TABLE BEARING A FLAGON;
AND A CHAIR: DETAIL FROM
NO. 1 OPPOSITE.



10. A LARGE WALL-MIRROR
IN A RICHLY CARVED FRAME:
DETAIL FROM NO. 1 OPPOSITE.



11. A SEVEN-
TEENTH-CENTURY
DUTCH HAT-AND-
COAT RACK AND
A SEAT: DETAIL
FROM NO. 3
OPPOSITE.



12. DUTCH SIXTEENTH-CENTURY ODDS AND ENDS (L. TO R.) PEN, POUNCE-BOX, COINS, SEALING-WAX (?),
BOOK, SEAL DIE, AND BALL OF STRING: DETAIL FROM NO. 4 OPPOSITE ("PORTRAIT OF PIETER BICKER").



13. A PARROT-CAGE,
AND A CARPET AS
TABLE-COVER:
DETAIL FROM NO. 7
OPPOSITE ("LADY,
SERVANT-GIRL, AND
CHILD").

Continued.

this side of its abundant interest. On the left-hand page are the complete pictures, and on the right-hand page opposite are given, in an enlarged form, some of the details of these pictures, in the way of furniture, musical instruments, wall-decoration, bric-à-brac, domestic implements and utensils, writing materials, musical instruments, and so on. One picture (No. 4 on the left-hand page) shows, among other things, a pounce-box of the type used for dredging pounce on to a document, an old method of preventing ink spreading on paper after erasures. The box of sand

used for blotting was distinct and was always a part of the inkstand. A notable chapter on the genesis of Dutch domestic paintings is in Mr. R. H. Wilenski's book, "An Introduction to Dutch Art," where he says: "The average self-made man . . . demanded pictures depicting a world in which . . . he himself and his familiar experience would appear of cardinal importance; and the Dutch portraits of *Mijnheer*, his wife, his house, his meadow, and his dog were the response to this demand. The pictures were small, because middle-class houses were not large."

THE WORLD OF SCIENCE.

THE BLACKBIRD AND HIS RELATIVES—A GOOD TIME TO OBSERVE THEM.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

FOR the true bird-lover there is no "dead season" such as faces the gardener during the winter months. These, indeed, bring him birds to be seen at no other time of the year. And now, too, he has greater facilities than ever for observations on our own residents, since they can less easily conceal

whatsoever. The fledgling (Fig. 1) presents yet another coloration, and this we may safely interpret as answering to a still older phase once common to both adult and young, irrespective of sex, though then it may well have been paler.

This fledgling dress is now almost as dark as that of the adult female; but on the breast it tends to be distinctly yellow, though of a brownish tinge. And, furthermore, this area of the breast presents another distinct feature, inasmuch as it is bedecked with round, rather ill-defined black spots; while the crown of the head, neck, and back present a number of faintly defined ochreous streaks, running along the shafts of the feathers. These shaft-streaks, and the spots on the fore-part of the breast, are to be found, in varying degrees of perfection, in the fledgling stage of all the thrushes. Accumulated evidence, drawn from various and widely different sources, justifies us in regarding this fledgling livery as a survival of that worn by the adult ancestral thrushes, before they began to emerge as separate species.

Our native thrushes represent but two of many profoundly different schemes or types of coloration which these birds have evolved. And these alone must suffice for analysis on the present occasion. The blackbird represents, surely, the final stage in the evolution of a black coloration. And this will be completed when male, female, and young have all alike assumed a black livery. Then will follow the disappearance of the last traces of the fledgling type of plumage. A similar stage of evolution has been reached by our kingfisher, though the young are somewhat duller than their parents and have shorter beaks.

The ring-ousel we may regard as another branch of the blackbird type. Here the plumage, though almost uniformly black, is less intensely so than in its golden-beaked relative; and there is, besides, a gorget of white across the base of the neck. The female is distinctly browner in general hue, and her gorget is narrower. The juvenile plumage, it is to be noted, presents the typical thrush "shaft-streaks," and there is no trace of breast-spots, nor of a gorget. Here, then, we have the

female completing her approximation towards the splendours of the male, and the young retaining still a more primitive type of coloration, though it has lost all trace of the yellowish buff so conspicuous in other thrushes now to be considered.



FIG. 1. A FLEDGLING BLACKBIRD: PLUMAGE ANSWERING TO A COLORATION STILL OLDER THAN THE ADULT FEMALE'S SHOWING THE SHAFT-STREAKS (A A) MENTIONED BELOW.

The fledgling differs from the female in that it is of a much paler brown above, while the breast has a distinctly yellow hue, relieved by ill-defined dark brown spots reminiscent of those of the thrush. The scapular feathers, covering the wing when it is folded, have a pale stripe down the centre, an enlarged shaft-streak. These streaks, with the darker margins of the feathers, can be seen here, but the lack of contrasting colour makes the breast-spots very indistinct.

themselves, and, during a spell of really cold weather, especially if there be snow, they will, under the stress of hunger, venture even nearer to the house than is usual. Yet one is sometimes inclined to wonder how many attempt to turn these quiet months to profit by a little intensive study even of our garden birds.

The blackbird, for example, is now more in evidence than he will ever be in a few weeks' time; and he furnishes material for a surprising number of lines of investigation. Why, for example, is the blackbird black while his mate is not? Nay, more than this: what lies behind this intensity of pigmentation? For of all the thrush-tribe this is the only really black bird, since, save for his golden beak, there is nothing to relieve his funereal coloration. The learned scholars who set examination papers would, I sometimes think, be less reckless if they felt that they themselves might be called on to answer their own papers! And I am somewhat in that position, inasmuch as, at the moment, I cannot answer the question "Why is a blackbird black?" Nevertheless, I will not apologise for having asked it, for it raises some extremely interesting problems; more, indeed, than can possibly be touched upon in a single essay.

Our first immediate clue to the question "Why is the blackbird black?" will be found if we turn to the female; for always, where the sexes differ in coloration, it is the males which lead in the evolution of new departures, be they merely superficial like coloration or of deeper-seated character. The female follows in his wake. Meanwhile she retains what we may well call the "penultimate" livery, that which he has now discarded. Now the female blackbird (Fig. 3) is decidedly not black, but of a very dark amber brown, paler, and inclined to fulvous on the throat, which is marked by dark streaks, and on the breast, which is unrelieved by any markings



FIG. 3. A FULL-GROWN FEMALE BLACKBIRD: AN EXAMPLE OF "PENULTIMATE" PLUMAGE DISCARDED BY THE MALE.

The female blackbird never develops the golden-yellow beak or the intensely black coloration seen in the male; but she is trending in that direction, as may be seen in the intensification of the melanin pigment, which, once pale brown, has already turned into very dark brown, almost black. The throat is white and indistinctly spotted.

Another strongly marked type, which seems to have almost arrived at its final stages, is presented in the missel-thrush (Fig. 2). The scheme of coloration here may be summarised as of a greyish-brown above, and of a delicate buff-yellow on the breast, which, with the flanks, is heavily spotted with oval black spots, having their long axis directed transversely. No other thrush is so heavily or so beautifully spotted. And here male, female, and young are all practically alike, save that conspicuously wide, pale-buff shaft-streaks, characteristic of the juvenile

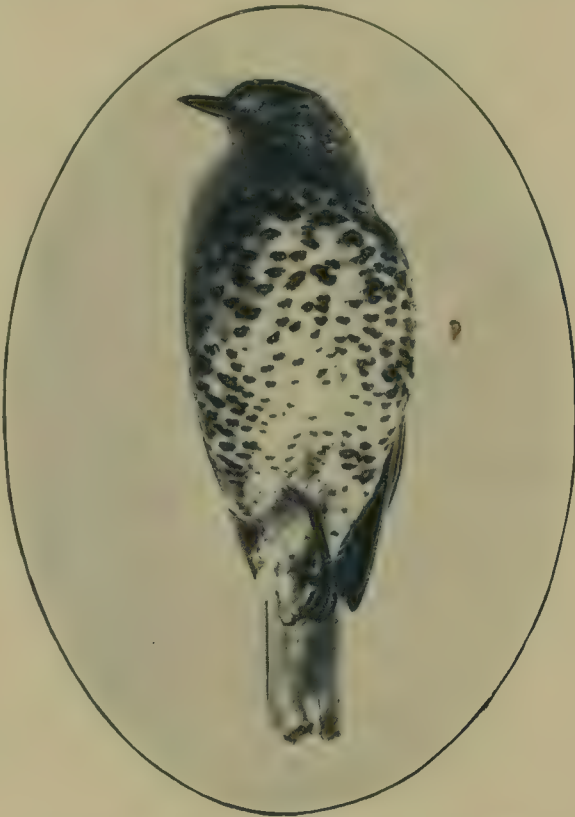


FIG. 2. AN ADULT MISSEL-THRUSH: A BEAUTIFULLY SPOTTED SPECIES IN WHICH MALE, FEMALE, AND YOUNG ARE ALL NEARLY ALIKE IN COLORATION.

The missel-thrush is the largest and the most beautifully spotted of our thrushes. In the fledgling plumage these spots are relatively smaller, and they are not transversely elongated, more nearly resembling those of the fledgling song-thrush; while the shaft-streaks of the upper parts are wider, and more sharply defined than in the common thrush.

plumage of the thrush tribe, are found on the back and wings, and traces of these are to be found at the base of the tail in the immature birds, which, curiously enough, have the buff-yellow of the breast rather richer in hue than in the adults.

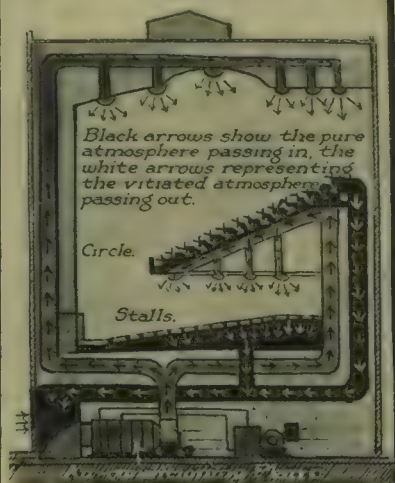
Our song-thrush, after the missel-thrush, is the most markedly spotted species. But here the spots on the fore-part of the breast should rather be likened to arrow-heads with their points turned forwards; while on the flanks they are drawn out into shaft-streaks. Male and female are alike. The fledgling has the spots on the breast much more like those of the missel-thrush, but the shaft-streaks of the upper parts are by no means so well developed. In the red-wing the spots have vanished. They have become drawn out into shaft-streaks, like those of the flank-feathers of the song-thrush. But the fledgling, it is to be noted, has the breast spotted like that of the young song-thrush, though the shaft-streaks of the upper parts are paler and wider.

Finally, in the fieldfare, the trend of evolution is towards the elimination of the spots. The pale-buff throat is bounded on each side by narrow black streaks, and there is a pectoral band of streaks which, as it passes breastwards, forms "arrow-heads"; while on the foremost flank-feathers they widen out to assume a scutellate form, giving the appearance of black spots. To what agencies are we to attribute these differences of coloration in these several species? In the matter of their habits, food, and physical environment there is nothing which would seem to account for them. We must assume, then, that they are the outward and visible sign of subtle, physiological differences between them, which find expression, among other things, in this matter of coloration. But I can pursue the subject no further to-day. It is a theme to which I hope to return at no distant date.

ARTIFICIAL "WEATHER" FOR THE KING? AN AIR-CONDITIONING SYSTEM.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED. (COPYRIGHTED.)

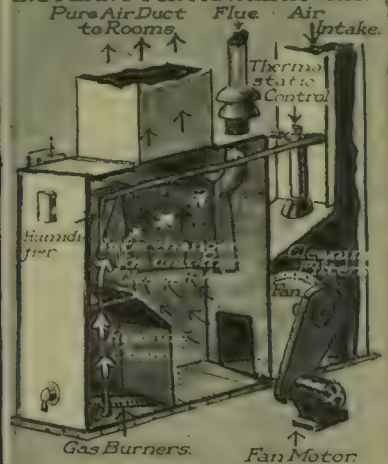
HOW A THEATRE IS SUPPLIED WITH PURE ATMOSPHERE.



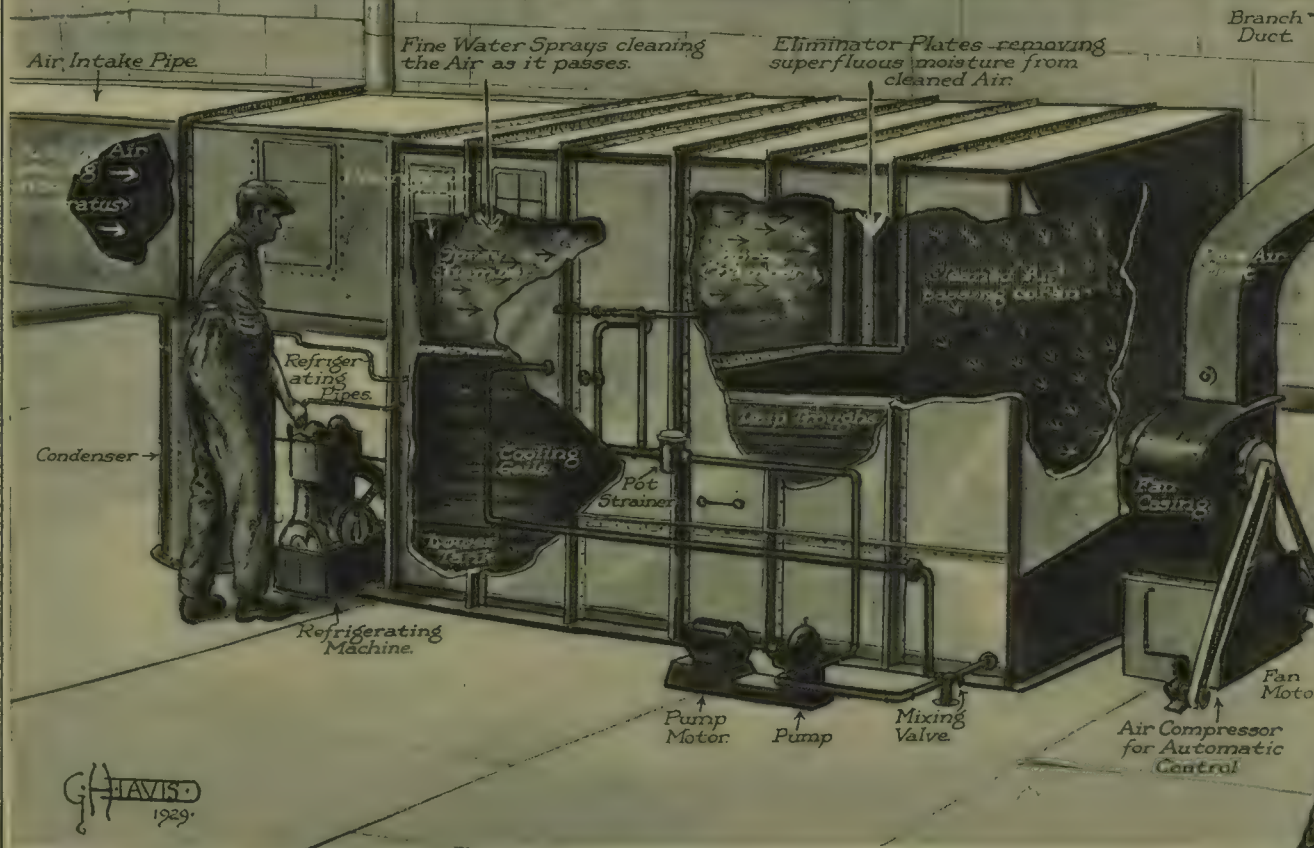
SUPPLYING PURE & AUTOMATICALLY CONTROLLED ATMOSPHERE TO A SICK ROOM.



NEW AUTOMATIC AIR-CONDITIONING PLANT FOR PRIVATE HOUSES.



THE AIR-CONDITIONING APPARATUS FOR A LARGE BUILDING.



THE AIR-CONDITIONING APPARATUS GIVES THE AIR ITS PROPER AMOUNT OF MOISTURE - THIS DIAGRAM SHOWS THE NECESSITY FOR THIS FEATURE.



PURIFYING THE AIR IN A SICK-ROOM: GERM-ELIMINATION COMBINED WITH HEATING OR COOLING, AS REQUIRED.

This apparatus, of a type recently reported to have been used in King George's sick-room at Buckingham Palace, is designed to suck in the outside atmosphere, clean and filter it, and pass it into a house. The whole plant is automatically controlled by thermostats in each room, so that any desired temperature may be maintained. Thus, besides being an air-cleaning plant, it is a heating and cooling apparatus. The open air is drawn in through a grating in the outer wall of the building, passes down the intake pipe, and enters the spray chamber, where the air is cleaned by a series of sprays, forming a water-saturated mist. The clean air is next passed through the eliminator plates, where superfluous

water is removed, and the cleaned air is then sent by air ducts to the various rooms. The air is warmed by steam or water-heated coils of pipes, or cooled by refrigeration. The necessary amount of humidity for human comfort is supplied. This latter point is very important, as a human being in summer, when the air is heavy with moisture, feels intense heat in a temperature in which in winter, when the air is dry, he will feel cold. There is now sold a small air-conditioning plant suitable for private houses, by which air is purified and warmed (by gas) and sent into various rooms, doing away with any other form of heating. Windows need not be opened, thereby admitting germ-laden atmosphere.

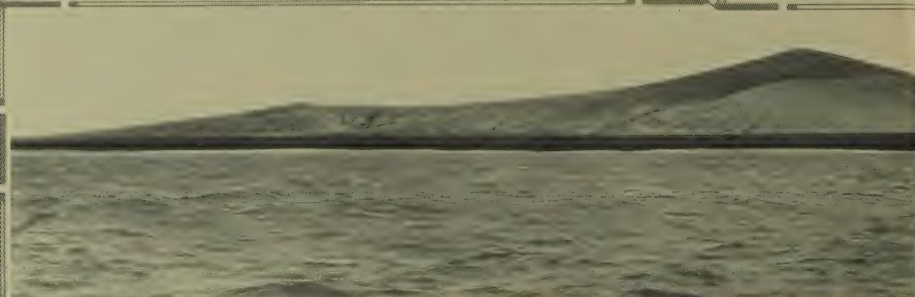
THE DISAPPEARING ISLAND: "JACK IN THE BOX" AND ITS CRATER.



1. THE START OF THE ADVENTUROUS EXPEDITION TO FALCON ISLAND, LATELY THRUST ABOVE THE SURFACE AGAIN BY A SUBMARINE VOLCANO, AFTER HAVING BEEN INTERMITTENTLY SUBMERGED: THE EXPLORING PARTY ABOARD THE WESLEYAN MISSION CUTTER "FETOUARO" LEAVING THE HARBOUR OF NUKUALOFA, THE TONGA CAPITAL.



2. A VOLCANIC ISLAND IN THE SOUTH PACIFIC THAT HAS APPEARED AND DISAPPEARED FROM SIGHT AT LEAST TWICE DURING ITS RECORDED EXISTENCE: A DISTANT VIEW, FROM THE WINDWARD SIDE, STEAMING CRATER, AS IT APPEARS TO-DAY SINCE IT WAS ONCE MORE THROWN UP ABOVE THE SURFACE OF THE SEA BY AN ERUPTION OF THE SUBMARINE VOLCANO—THAT OF MOST VIOLENT IN ITS HISTORY—AND HAS BEEN SLIGHTLY INCREASED IN SIZE BY SUBSEQUENT MINOR ERUPTIONS ALTERNATING WITH PERIODS OF QUIESCENCE.



3. A BIG MOUND TO HAVE BEEN BROUGHT INTO EXISTENCE IN ONE NIGHT, BY THE ACTIVITY OF A SUBMARINE VOLCANO IN THE SOUTH PACIFIC: A NEARER VIEW OF ITS ROUGHLY CIRCULAR COAST-LINE, SHOWING THE CENTRAL CONE, WHICH RISES TO A HEIGHT OF 265 FEET ABOVE THE LEVEL OF THE SEA—THE RE-ARISEN LANDING DIFFICULT Owing TO THE STEEPLY SLOPING BEACH, AND HAD TO SWIM ASHORE FROM A BOAT.



5. WHERE GAS-MASKS WOULD HAVE BEEN WELCOME: THREE OF THE LANDING PARTY ON FALCON ISLAND CLIMBING THROUGH ALMOST UNBEARABLE CLOUDS OF SULPHUROUS GASES, MAKING THE EYES SMART AND CAUSING VIOLENT FITS OF COUGHING, SLIGHTLY ALLEVIATED BY BREATHING THROUGH CLOTH.

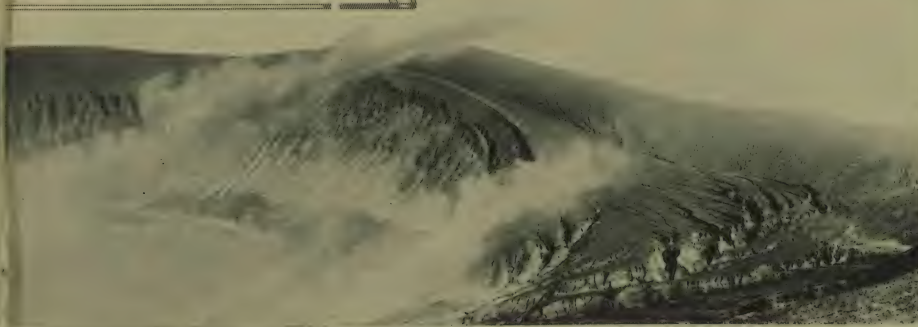
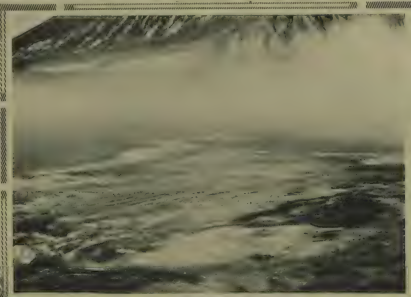


6. THE CRATER OF THE ACTIVE VOLCANO PRECIPITOUS SIDES OF THE CRATER.



FALCON ISLAND (ABOUT TWO MILES IN DIAMETER) AND PART OF ISLAND AS IT APPEARED TO THE EXPLORING PARTY, WHO FOUND

4. THE FLOOR OF THE CRATER ON FALCON ISLAND: A VIEW OF THE BOILING LAKE, WITH THE SURFACE OF THE WATER HIDDEN BY CLOUDS OF STEAM SURROUNDED BY ASH AND SULPHUR FLATS.



ON FALCON ISLAND, WITH A BOILING LAKE OF GREENISH-YELLOW WATER AT THE BOTTOM: A VIEW FROM A HIGH POINT ON THE EASTERN WALL, SHOWING THE WITH WHITE STREAKS INDICATING CONCENTRATIONS OF SULPHUROUS DEPOSITS, AND VAPOURS DRIFTING OVER THE TOP OF THE MOUND WHERE THE TONGAN FLAG WAS PLANTED (SEE PHOTOGRAPH ON OPPOSITE PAGE).

When the explorers had swum ashore from their dinghy on the northern side of Falcon Island (as described in the article on page 64) they climbed southward to a high point on the west wall of the crater to plant there the Tongan flag. The ground consisted of fine ash mingled with sharp fragments of scoria, pumice, and lava. It was a desolate, tree-less land, with only trench-like gullies to break the curve of the ridges. Walking was difficult, especially to those who wore no shoes. Moreover, as they neared the summit, they encountered clouds of sulphurous gases, swept up from the crater by the prevailing trade winds from the south. The fumes at times became almost unendurable, causing the eyes to smart and bringing on violent fits of coughing. Some relief was obtained by breathing through cloth, but gas-masks would have been appreciated. After planting the flag, the explorers followed the rim of the crater round to the windward side, where the air was pure, and everyone was glad to survey the island in comfort. The bottom of the crater is elliptical in outline, and

PHOTOGRAPHS No. 1 by R. TAYLOR; No. 2 by E. POOLE; No. 3 by J. EDWARD HOFFMEISTER; Nos. 4 and 6 by HARRY S. LADD;

its surface is mostly covered by a boiling lake, shaped roughly like a figure eight with a strip of steaming ground between the two lobes. The eastern wall of the crater slopes gently from the top of the sea cliff, but on the west it descends more abruptly. The lake is surrounded with ash and sulphur flats, dotted with steam jets. Round the flat is a narrow band of sloping ground, trenched with V-shaped gullies and grading above into the steep walls of the crater, which are vertically fluted. From the depressions issue many steam vents, which have deposited quantities of sulphur and other substances, giving the walls a strange appearance. Alternating with drab ridges are gullies of yellow, orange, or white. From the eastern ridge of the crater the first impressions are the boiling lake and the vividly coloured walls. Close inspection shows that there are really two craters, a younger one, with steep sides, lying within an older one. Our article already mentioned describes the hazardous experiences of the exploring party within the crater and across the steaming flats beside the boiling lake. AND No. 5 by J. H. D. SPENCER. REPRODUCED BY COURTESY OF THE "NATIONAL GEOGRAPHIC MAGAZINE" (WASHINGTON).

THE DISAPPEARING ISLAND.

An Adventurous Visit to Falcon Island, Re-Arisen in the Pacific, with its Active Volcano.

DISAPPEARING islands are rather in the air at the moment (if not quite in the Laputa sense), in view of recent efforts to locate the elusive Thompson Island, which has, up to the time of writing, baffled its pursuers in the South Atlantic. Just

that the island had again disappeared, and it remained beneath the surface, apparently, for fifteen years.

In October, 1927, Falcon Island was brought into existence again by the most violent eruption of the volcano on record, which aroused world-wide attention; and, from that time to the present, minor eruptions (reported by H.M.S. *Laburnum* and other vessels), with intervals of quiescence, have slightly increased the size of the mound. So much for the history of the case. Now for the still more interesting "diagnosis." When the big eruption occurred, Professors Hoffmeister and Ladd were planning to continue geological work begun in 1926 in Tonga and Fiji, for the Bishop Museum of Honolulu, and they at once decided to make a trip to Falcon Island, and, if possible, effect a landing. Last May they arrived at Nukualofa, the capital of the Tonga Islands, a British protectorate, but unique as being the last of the island kingdoms, with some 27,000 people scattered over 300 islands. The authors describe them as "among the most beautiful islands in the South Seas . . . peopled by happy, good-looking, good-natured Polynesians." The present ruler is Queen Salote Tubou, under whom are a Cabinet and Parliament; and the Premier is her consort, the Hon. William Tugi, "an able and kindly man, respected and loved by his people." He entered with enthusiasm into the American geologists' plans, and resolved, if a landing could be made on Falcon Island, to plant upon it the Tongan flag.

Meantime, the geologists visited the island of Eua, and from its summit saw Falcon, sixty miles away, in violent eruption, with a cloud of ashes and steam rising several thousand feet. The sight was not encouraging for their adventure, but nevertheless they returned to Nukualofa and proceeded with their

head of the mission, Mr. Page. The native name for Falcon Island, it is interesting to recall, is Fonua Foo, which has the same meaning as Shakespeare's home at Stratford-on-Avon—New Place. It lies some fifty miles north-west of Nukualofa.

The cutter sailed on a Sunday afternoon. At midnight the explorers had the strange experience of being awakened by a strong smell of hydrogen sulphide, and, peering into the darkness, could just discern the low, conical outline of Falcon Island. When daylight came, its details could be seen. The crater was near sea-level on the south-east side, separated from the sea by a low rim, and thin clouds of steam and sulphur fumes were floating northward



ON A LINE OF WEAKNESS IN THE EARTH'S CRUST, MARKED BY A SERIES OF VOLCANOES: FALCON ISLAND, AND ITS POSITION IN THE TONGA GROUP. Falcon Island is situated about latitude 20° 19' South and longitude 175° 25' West. A geological map of this region shows that all the volcanic islands lie in a straight line running in a N.N.E. and S.S.W. direction. Beginning with Mt. Ruapehu in North Island, New Zealand, it continues through the Kermadec Islands, Ata (Pylstaart), Honga Tonga, Falcon, Tofua, Kao, Metis, Late, and Fanualai (Amargura), the volcanic islands of Tonga, and ends in Samoa. This line of weakness on the earth's crust includes one of the greatest chains of volcanoes in the world, and probably many others that are submarine.—[From a Sketch Map by J. Edward Hoffmeister.]

now, however, our concern is not with that, but another "piece of land surrounded (off and on) by water," this time in the South Pacific. It is a regular Jack-in-the-Box among islands, worked inside by a volcano, and bobbing up and down at intervals of a few years. We take our facts from a remarkably interesting article in "The National Geographic Magazine" of Washington, entitled "Falcon, the Pacific's Newest Island," by J. Edward Hoffmeister, Professor of Geology in the University of Rochester, N.Y., and Harry S. Ladd, Assistant Professor of Geology in the University of Virginia. Exigencies of space, however, necessitate much compression, and further details may be profitably sought at the original source.

Falcon Island, which is one of the Tonga, or Friendly, Group, was so named when H.M.S. *Falcon* visited the spot in 1865 and reported a shoal. In 1877 H.M.S. *Sappho* reported smoke issuing from the sea there, and in 1885 a submarine volcano suddenly burst into activity and, in the course of a year's intermittent eruptions, raised a mound 290 ft. high. In 1889 H.M.S. *Egeria* visited the island, and Mr. J. J. Lister, an English geologist on board, found that the sea had removed about two-thirds of the mound, which was then 153 ft. high. In 1895 further British naval observations showed that Falcon Island was nearly circular, with a diameter of 700-800 yards, and only 40 ft. above water. In 1898 it was reported to have disappeared (through the combined action of sea, rain, and wind), and the site was occupied by a shoal 100 yards long. In 1900 the northern end of the shoal was about 10 ft. above water—probably due to wave action concentrating the material to leeward, and to the prevailing south-east trade winds. In 1913 H.M.S. *Corcoran* reported



"THE EMPIRE-BUILDERS" WHO ADDED FALCON ISLAND TO THE DOMINIONS OF THE QUEEN OF TONGA: A GROUP ABOARD THE WESLEYAN MISSION CUTTER, "FETUUUAHO," AT NUKUALOFA.

When the 42-ft. cutter "Fetuuaho" left for the new volcanic island of Falcon, most of the Europeans in Nukualofa, the Tongan capital, as well as the two American geologists (third and fifth from the left, front row) were aboard. The party were jokingly dubbed "the Empire-Builders."

Photograph by R. Taylor.

over the high mounds. Clearly, the island was formed of loose volcanic ash; and the fact that the sea had already cut steep cliffs along the windward side, while rain-water had channelled out V-shaped gullies, indicated that Falcon Island was again destined to be washed away. It was clear that landing would be difficult, for the breakers were heavy, and on the windward side there were vertical cliffs 100 ft. high. The cutter sailed round the island, and the most likely spot was selected. The shore party boarded the dinghy and rowed to the edge of the breakers; but the shore (composed of volcanic cinders and pumice) was so steeply banked that the boat could not have been beached or re-launched. There was nothing for it but to swim ashore. The Premier led the way with an aneroid barometer and other gear tied on his head, and the rest followed. One of the cameras, thrown from the boat to a boy standing in the surf, fell into the sea, but was recovered.

The landing place was on the north coast, and southward the land rose to a high point on the west wall of the crater. Thither the explorers climbed (as described under the further photographs on pages 62 and 63 of this number), and there, at a height of 365 ft., Premier Tugi and his men planted the Tongan flag. It is a red flag, and in the upper left corner has a rectangular field of white with a red cross in the centre. There was nothing ceremonious about the occasion. The flag of Tonga, it may be mentioned, had been planted on an earlier Falcon Island which had subsequently vanished.

The new island was found to be larger than its predecessors. Although it had only existed a few months, and lies far from steamer routes, the sea had already washed ashore an odd assortment of foreign objects. Among them were shells, bits of seaweed, a head of coral, fragments of glass, and a whisky-bottle! It was apparently empty, but among numerous pieces of coconut strewn about the shore the Premier discovered one containing milk. It was accordingly planted in a likely-looking spot. There was even a low bush growing near the shore, but above high tide level—a fact that recalls the wonderful rapidity with which vegetation reappears on tropical islands devastated by volcanic eruptions.

From the flag-station the party made their way to the crater of the volcano, and there had the greatest thrills of their adventure. They were able to slide down gullies to the crater floor, and even to walk across a delta between two sections of a boiling lake,

[Continued on page 70.]



REPEATING A CEREMONY THAT WAS PERFORMED ON THE ISLAND'S PREDECESSOR, SINCE SUBMERGED: A NATIVE OF TONGA PLANTING THE TONGAN FLAG ON THE NEW FALCON ISLAND.

Photograph by J. H. D. Spencer.

hazardous enterprise. They formed a party of nine, headed by the Premier, with ten natives, including the captain (named Fotu) and crew of the Wesleyan Mission cutter *Fetuuaho* (*Morning Star*), lent by the

ENGLAND WINS THE "RUBBER" AND RETAINS THE "ASHES":

INCIDENTS OF THE FIRST TEST MATCH, AT BRISBANE.



THE ENGLISH BATSMAN WHO HAS MADE TWO DOUBLE CENTURIES IN THE TESTS: HAMMOND HAS A NARROW ESCAPE FROM BEING STUMPED—HAVING STEPPED OUT TO A BALL FROM GRIMMETT AND MISSED IT, HE REGAINS THE CREASE BEFORE OLDFIELD CAN REMOVE THE BAILS.



THE ENGLISH CAPTAIN: CHAPMAN (LEFT) GOING OUT TO BAT AT BRISBANE, WITH HENDREN, WHO MADE 169 IN THE FIRST INNINGS.



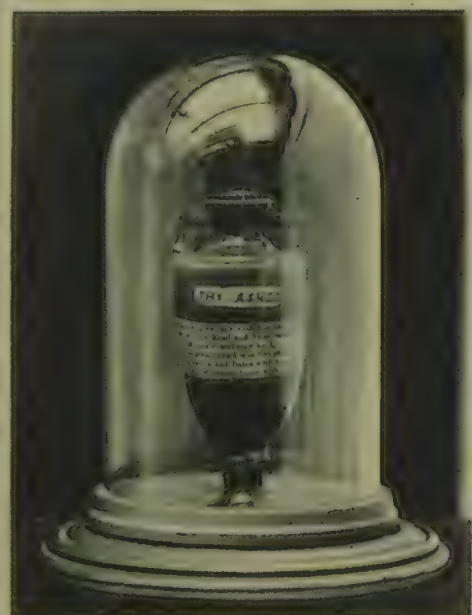
IN BROAD-BRIMMED HATS AS A PROTECTION AGAINST A BLAZING SUN: HOBBS (LEFT) AND SUTCLIFFE WALKING TO THE WICKET.



AN ENGLISH BOWLER WHO ALSO CAME OFF AS A BATSMAN, MAKING 70 AND 37: LARWOOD DRIVING A BALL FROM GRIMMETT IN THE BRISBANE TEST MATCH, WHICH WAS WON BY ENGLAND WITH THE RECORD MARGIN OF 675 RUNS



A FAMOUS AUSTRALIAN BATSMAN OUT FOR A "DUCK": WOODFULL (THE CENTRE FIGURE) CAUGHT IN THE SLIPS BY CHAPMAN (LEFT) IN THE FIRST INNINGS OF THE FIRST TEST MATCH, PLAYED LAST MONTH AT BRISBANE.



THE "ASHES" RETAINED BY ENGLAND: THE HISTORIC URN, PRESENTED TO THE M.C.C. BY THE DOWAGER LADY DARNLEY.

The great news that England had beaten Australia for the third time in succession—thus winning the "rubber" in the cricket Test Matches (the first time in Australia for seventeen years) and retaining the "Ashes"—lends a special interest to the above photographs, just to hand, taken during the first Test Match of the series. This match was played at Brisbane, and ended, on December 5, in a victory for England by 675 runs, the biggest margin of runs in the history of the Test Matches. The scores were: England, 521 and 342 (for eight wickets); Australia, 122 and 66. The second Test Match took place at Sydney, and ended on December 20, England winning by eight wickets. The scores were: Australia,

253 and 397; England, 636 and 16 for two wickets. Hammond made 251 for England in the first innings. The third Test Match, played at Melbourne, was more evenly contested, and there was an exciting finish, England winning by three wickets. In England's first innings Hammond again made a double century (200). The urn containing the famous "Ashes" of English cricket was originally given by some Melbourne women to the late Lord Darnley (then the Hon. Ivo Bligh), who captained the English team in Australia in 1883. It was last year presented by his widow, the Dowager Lady Darnley, to the M.C.C., and is now in the long room in the pavilion at Lord's.



THE history of what Herrick nicely calls "the sincere crystal" is rather an attractive subject for the student of furniture, and needs to be considered from a fairly wide point of view. To begin with, since one needs some limitations, it is suggested that, as history and as furniture—the latter point is of some importance—the mirror, merely as an adjunct to the toilet, must be regretfully set aside for the moment, in spite of the temptations to enlarge on the most ancient and most sacred symbol of the Imperial Japanese regalia; the use of the mirror by all the wise, wicked, and beautiful women who have ever lived; by the makers of mysteries from the times of the ancient Egyptians to those who worked miracles in the neighbourhood of Oxford Circus; and its curious modern development as an effective instrument of warfare. These notes, then, will deal with one function only of the mirror—as a not unimportant item in the essential equipment of a well-furnished house.

So far as regards this country, we need not go very far back. Such few glass mirrors as there may



FIG. 1 SILVERWORK DATING FROM THE LATER YEARS OF CHARLES II.: A HANGING MIRROR WITH A FINE DESIGN OF CUPIDS AND SCROLLS. (LATE SEVENTEENTH CENTURY.)

By Courtesy of Messrs. Mallett and Son.

have been in the sixteenth and early seventeenth century were of Italian origin, and were probably made at Murano, where the art of silvering glass of considerable size was only developed towards the end of the sixteenth century. About the year 1620, Sir Robert Mansell, who had a patent for the manufacture of looking-glasses in England, and had established a glass-house near St. Mary Overie, Southwark, managed to import some Italian craftsmen, and is said to have had such success as to have been able to give employment to 500 persons. The threat to the trade of Venice was, at all events, so serious that the Venetian Ambassador tried vainly, by threats and cajolery, to induce these men to break away. The Puritan movement was not, however, favourable to this form of vanity. Under the Restoration the whole atmosphere changed. George Villiers, Duke of Buckingham, almost at once (in 1660) set up a factory in Lambeth, the source of the Vauxhall plates deservedly famous for many years after; and the industry was quickly set on its feet.

A PAGE FOR COLLECTORS: THE ENGLISH MIRROR.—I.

By Lieut.-Colonel E. F. STRANGE, C.B.E., Late Keeper in the Victoria and Albert Museum.

Pepys, keen, as usual, to be in any new movement, notes in December, 1664, that he "bought a looking-glass by the Old Exchange, which cost me £5 5s. and 6s. for the hooks. A very fair glass!" In 1662, Evelyn notes, among the treasures of Hampton Court, "The greates looking-glasse and toilet of beaten and massive gold given by the Queen-Mother"; and in 1673, as an instance of "excesse of superfluity," the fact that among the "rich furniture" of the Countess of Arlington, at Goring House, were "2 glasses." A little later in the same year he visited "the Italian glass-house at Greenwich, where glasse was blown of finer mettall than that of Murano at Venice." On this, he had good grounds for an opinion, having visited Murano during the troublous times of the Commonwealth, and evidently made himself well acquainted with the industry as carried out at that place. There had been another glass-house where glass in the Venetian style was made, in Broad Street.

The hanging mirror appears to have begun to come into use about the middle of the seventeenth century, with simple rectangular frames—sometimes of "rippled" ebony and veneer of tortoise-shell. After 1660 decoration became more elaborate, and such ornaments as amorini, flowers, etc., were introduced; but, before giving further consideration to the Restoration styles, a note is demanded for a singularly interesting and characteristic group of the Charles I. period, *viz.*, those with mounts of needlework in coloured silks, stump work, or a combination of these methods. As a rule, the frames of these are simply rectangular; shaped examples, which occur occasionally and are much treasured by collectors. The ladies who designed and executed these charming works were, it seems, ardent Royalists. Representations of the King and Queen, with floral and symbolical emblems, are rather the rule than otherwise; and the lower panels often have the Lion and Unicorn or Leopard.

The rectangular and comparatively undecorated frames of the mid-century soon became more elaborate. They acquired shaped cresting and pattern of various kinds, though for some time size was limited by the powers of the glass-makers. This difficulty was occasionally overcome by the use of two or three sheets within one frame; when placed horizontally, a decorative panel above the glass added interest to the arrangement. The mad craze for silver furniture, one of the symptoms of the riotous extravagance of the time which so shocked the pious and respectable but always loyal Evelyn, extended to the making of mirrors set in elaborate frames of silver. Two are at Windsor, presented by the Corporation of the City of London to Charles II. and William III. respectively, and these can be seen by visitors to the State Apartments. The former is adorned with most beautifully modelled amorini and oak-leaves, with swags of fruit and foliage and the royal monogram in a cartouche in the pediment. Most of the work of this class has since been broken up, probably when William III. altered the silver standard; but a few examples survive elsewhere. To the later years of Charles the Second's reign may be referred the unusually fine example reproduced above (Fig. 1)—a far more legitimate treatment of the subject than that of those previously mentioned. The cupids are delightfully designed and executed, and the scrolls

associated with them are bold, but not too ornate; while the composition is judiciously completed with the falling garlands of flowers on either side.

The dominant figure in this style of ornament

was, of course, Grinling Gibbons; and, although most of his authentic work in the form of frames was devoted to the decoration of panels within which pictures could be placed, Mr. Avray Tipping's conclusive monograph on the great wood-carver includes several examples either made for or furnished with mirrors. Among them may be mentioned the small frame in the drawing-room at Sudbury, which Mr. Tipping justly describes as "an embodiment of Gibbons' manner and skill," as well as the frames of the mantelpieces in private apartments at Hampton Court described and illustrated by the same author. The influence of Gibbons on contemporary decorative artists was enormous, and mirror-frames in his style—but not too easily to be attributed to the master himself; are among the treasures to be commended to the collector. For Hampton Court, Garrett Johnson, glass-maker, made in 1699 the great mirror "with a Crown and Cypher" (of William III.) now in the Queen's Gallery; and was paid the large sum of £200 for it. In Fig. 3 we illustrate an elaborately carved mirror-frame of this period, the sturdy but effective workmanship of which suggests the hand rather of one of the great chair-makers of the period. The massing of the ornamental detail adds greatly to its strength, and the whole composition is admirably put together. Fig. 2, again, exemplifies quite another style. The oval was something of a new adventure at the end of the seventeenth century, but the carver

has risen nobly to the opportunity, and has made a charming job of it—not we fancy, without a pretty definite hint from France. The figures are well



FIG. 2. WITH AN OVAL FRAME (A NOVELTY AT THE TIME) OF CARVED WOOD, SHOWING FRENCH INFLUENCE: A HANGING MIRROR. (LATE SEVENTEENTH CENTURY.)

By Courtesy of Messrs. M. Harris and Sons.



FIG. 3. WOOD-CARVING IN A STYLE SUGGESTING ONE OF THE GREAT CHAIR-MAKERS OF THE PERIOD: A HANGING MIRROR. (LATE SEVENTEENTH CENTURY.)

By Courtesy of Messrs. M. Harris and Sons.

arranged, and the design shows a definite advance toward one of the most beautiful groups of mirrors, those with candelabra.



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CANTON ENAMEL SALVER.

Decorated in soft colours with ladies and children in a palace garden. The back inscribed with the following stanzas from the "Tu Lu T'ang Shih":—

Diam : 2 ft. 6 in.

Dated A.D. 1739.

FAR away there are a hundred miles of sandbank
Where the high mountains stand.
The wind is blowing over the fallen leaves:
I travel at leisure in a boat.
I have had days of misfortune,
And am now a young man with wrinkled face.
My parents are old
And expect me to return home.

THERE'S no wave by the jade-white islet;
The boat has not returned in the evening.
Here is a man holding a government post;
He also takes an interest in fishing.
The wind follows me;
The spray damps my garments.
My servant rows gently with an oar
But does not frighten the white gulls.

THE Winter has gone;
I'm sitting alone with idle thoughts.
The trees are void of leaves;
The blossoms perch on the leafless branches.
I often bask in the sunshine because of my scanty clothes,
As Fortune does not smile at my unlucky life.
One need not plan for the future;
For human life is uncertain.

IF you ask what I possess;
There is the lute in my house.
Whenever I play it,
The music soothes my mind.
The moon shines on the trees.
The wind is blowing over the stream.
All is still
Like the beginning of the world.

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Petersham ribbon in two harmonising shades of beige is used for this attractive spring hat, included in the sale at Gorringes, Buckingham Palace Road, S.W.

Fashions & Fancies

purpose is the frock expressed in black lace and chiffon which is sketched on the right. It comes from Harvey Nichols, of Knightsbridge, S.W., and its price is 5½ guineas—the same as that of the charming pink georgette frock also pictured. In the lingerie department are to be found hand-made nightdresses of heavy washing spun silk for 25s. The neck and arm-holes are scalloped,



A useful pull-on sports hat in suede with a stitched brim, which is obtainable for very little at the present sale at Gorringes, in the Buckingham Palace Road, S.W.

Harvest Time in the Shops.

In spite of the facetious remarks about women and sales, January is a red-letter month in the year's calendar. She who prides herself upon dressing well without extravagance appreciates what golden opportunities are to be found among the sale offers of well-known shops. A notable example of this is to be found in the two hats from Gorringes, Buckingham Palace Road, S.W., which appear at the top of this page. The one on the left, in two tones of Petersham, has a suggestion of the beret about the crown, and is priced at 15s. 11d., while the neat little suede pull-on hat on the right, whose turned-up stitched brim makes it ideal for sports wear, is 12s. 9d. For the woman whose thoughts are already fixed on her spring outfit, there is a charming hat uniting a crown of speckled straw with a drooping brim of felt for 18s. 9d. In the costume department is to be found an attractive two-piece designed from a Paris model. It consists of a woollen crêpe frock, whose skirt flares becomingly at the sides, while the long revers of the cross-over bodice are in contrasting crêpe-de-Chine, combined with a coat of matching velour ripple cloth, collared with striped musquash coney. The sale price is only £5 19s. 6d.



Two charming frocks which have been greatly reduced in the sale at Harvey Nichols, Knightsbridge, S.W. The one on the left is in pink georgette, and the other of fine black lace and chiffon.

and bound with the same material, and a group of pin-tucks controls the fulness on the shoulders. At the same price are cami-bockers in pure silk crêpe-de-Chine, cut with the new straight front and trimmed with hem-stitching, and a fold of écu net. Remarkable reductions of half-price or more are being made in knitted wear, such as a jumper of light-weight wool with a border of tinsel thread in graduated stripes for 21s., or a cardigan coat knitted in fleecy alpaca wool and fastening with a belt across the front, at 10s. 6d.

Lovely Linen.

At this time of year the careful housewife inspects her linen cupboard and prepares to replenish such of the snowy piles as show signs of depletion at Walpole's, 89, New Bond Street, Kensington High Street, and Sloane Street, S.W. Of special interest in this connection are the delightful damask bordered face-towels, two examples of which are sketched here. Both are made in pure Irish linen with hem-stitched ends; the price of the one on the left is 25s. 9d., while that on the right, of a particularly superfine quality, is 28s. 9d., for half a dozen. In both cases the size is 25 in. by 40 in. Hem-stitched linen pillow-cases with a hand-embroidered initial in one corner are an extremely attractive offer at 5s. 11d. Walpole's sale lasts throughout January,

The Sale at Liberty's.

No catalogue is issued in connection with the sale at Liberty's, Regent Street, W., so an early visit is imperative. Many of their beautiful materials are offered at half-price. There are 87,000 yards of cretonnes in exclusive designs and colourings, some reduced from 2s. 6d. to 1s. 3d. a yard, and damask originally at 25s. is 10s. 6d. a yard. Then lovely model evening gowns are being disposed of at greatly reduced prices, dance frocks being available from 5 guineas, and tea-gowns from 6½ guineas. There is also a collection of satin and cloth cloaks reduced to 50s. each. Your crêpe dresses have been reduced from 2 guineas to 27s. 6d. Then there is a large selection of jumpers, coatees, and lingerie in Liberty silks, also offered at clearance prices to make room for the coming season's stock in the early spring.

Shoes at 10s. and 12s.

During the present sale at Manfield's in their Regent Street salons there are shoes at 10s., 12s., 15s., and 24s. which have been collected from all their many branches to be disposed of at clearance prices. These groups include sports, promenade, and evening shoes of all kinds. Very special bargains are real lizard bar shoes offered at 25s. the pair.



One of the many attractive designs in the damask-bordered towels of pure Irish linen, offered at bargain prices by Walpole's, of 89, New Bond Street, W.



Another design in the large selection of damask-bordered linen towels which are reduced in price for the sale at Walpole Bros., of 89, New Bond Street, W.



PEDESTAL TABLE LAMP.
A beautiful model for the drawing-room.
Lacquered Brass £3 12 0
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Oxydised Silver £5 0 0
Silk Shade shown No. 472
67/6 extra.

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All who already have Aladdin Lamps can have the additional advantages of the new No. 12 Model by exchanging the old burner for the new type. You can learn all about this unique scheme from your Ironmongers or Stores.

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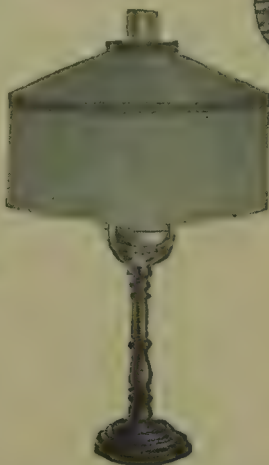
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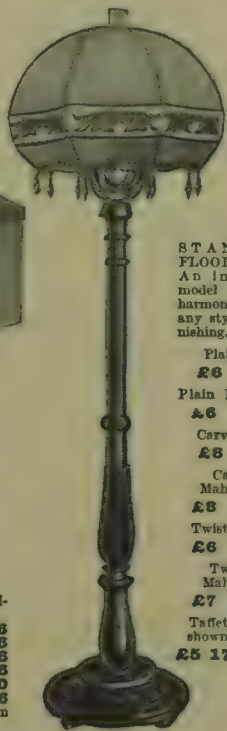
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Table Lamp. The popular model suitable for any room.
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Pedestal Table Lamp. A handsome model for the dining-room.
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Carved Oak £6 1 6
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Twisted Oak £4 7 0
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An imposing model that will harmonise with any style of furnishing.

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Plain Mahogany £6 10 0
Carved Oak £8 5 0
Carved Mahogany £8 15 0
Twisted Oak £6 15 0
Twisted Mahogany £7 10 0
Taffeta Shade shown No. 474 £5 17 6 extra.



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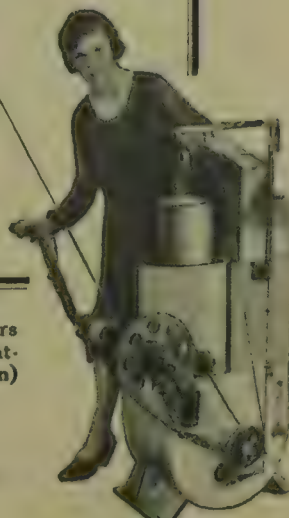


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THE DISAPPEARING ISLAND.

(Continued from Page 64.)

formed roughly like a figure eight, that lay in the centre. The ground was hot beneath their feet, and the lake exhaled a blast of fetid air. On all sides there were vents of steam hissing and sputtering, each with its own peculiar sound. No sooner would one pass out of hearing than another would become audible, rising perhaps actually between their feet as they moved. There was no flow of lava, but fragments of solid lava and pumice lay scattered everywhere. The surface of the lake, close to the edge of the delta on which they were walking, was boiling noisily. Its waters, which someone was bold enough to sample, "have a vile taste."

"The scene (we read) recalls to mind the fantastic pictures illustrating Dante's 'Inferno.' Indeed, it is an ideal place to speculate upon the possible compensations of a future life! . . . One expects momentarily to break through, yet the ground seems solid enough. . . . The noises, the odours, and the heat oppress the mind with a feeling of impending activity."

No wonder they breathed "a mild sigh of relief" on reaching the top of the crater wall again without mishap! (Some further description of the scene will be found on our double-page of photographs to which we have already referred.) After they had spent some five hours on Falcon Island, the party returned to the cutter, where coffee and refreshments were not unwelcome, and sailed back to Nukualofa against a stiff wind and a rough sea. Their quest had been successfully accomplished.

That invaluable annual, "Who's Who," has made its appearance for 1929. It is almost superfluous to say more, for the mere mention of its publication hastens ready purchasers, who have only been awaiting the date. However, it may be pointed out that the present issue is as admirably edited and as unquestionably reliable as its predecessors. In its pages are the biographies of thousands of people whose careers are worth the noting, people who are frequently "in the news," and so of general, as well as of particular, interest. No reference library is complete without the volume; and, of course, it finds honoured place in very many homes as well, especially in those "homes from home," the clubs. Messrs. A. and C. Black are the publishers.

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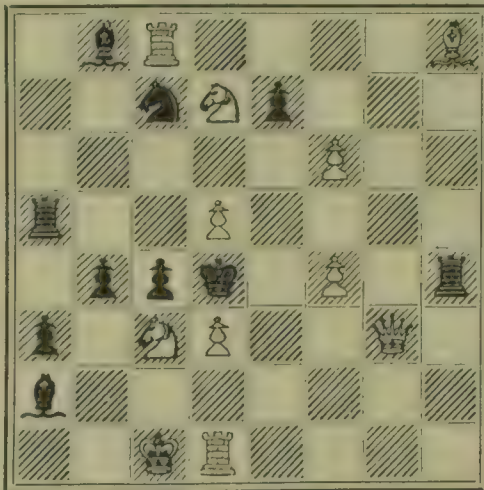
CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4039.—By J. M. K. LUFTON.
[5b5t; 1p5; 1Qpp4; 1p1kp2; 1P6; 1rPP2p1; 2B3K1; 3S1s2.]
Keymove: QK7 (Qa7).

The point of this little problem is the Q sacrifice, which provides against RK7, pinning the B, most of the other mates being set. Qb7, suggested by some readers, will not do, being defeated by PK5.

PROBLEM No. 4041.—By A. J. FENNER (Tonbridge).
(BLACK) 10 pieces.



WHITE (11 pieces).

[In Forsyth Notation: 1bR4B; 2sSp3; 5P2; r2P4; 1ppk1P1r; p1SP2Q1; b7; 2KR4.]

White to play, and mate in two moves.

CORRECT SOLUTIONS received of the 5 Aces from E G B Barlow (Bournemouth), A Edmeston (Llandudno), R P Nicholson (Crayke), Antonio Ferreira (Porto) (all five correct); of Nos. 1, 3, and 4 from M E Jowett (Grange-over-Sands); of Nos. 1, 2, and 3 from C E Dunton (Mill Hill); of Nos. 1, 2, 3, and 5 from Julio Mond (Seville), and E Pinkney (Driffild); and of Nos. 1, 3, and 5 from H Burgess (St. Leonards). Of PROBLEM No. 4038 from J S Almeida (Bombay); of No. 4039 from R B Cooke (Portland, Me.), and Antonio Ferreira (Porto); and of No. 4040 from A Ferreira (Porto), Q H Viveash (Gloucester), and F N (Vigo).

THE CHRISTMAS TOURNAMENTS.

The Hastings tourney resulted in a triple tie between Colle, Marshall, and Takacs, though the American master finished with a

rather feeble draw, and did not make the bold bid for a win outright that his style would lead one to expect. Yates had a good chance to supplant Takacs, as they met in the last round, but he made a sad mess of it.

The London Tournament was an affair of very different class, and Winter won comfortably enough and naturally enough.

YATES HATES ANTIQUES.

In the following game the British champion, playing in the Hastings tourney, must have been considerably surprised to find himself faced with that eighteenth-century classic known as Philidor's defence. Like Philidor's opera, "Tom Jones," it is seldom played nowadays, and Yates found nothing wrong with it till his opponent obliged with a blunder!

WHITE (F. D. Yates.)	BLACK (G. Koltanowski.)	WHITE (F. D. Yates.)	BLACK (G. Koltanowski.)
1. PK4	PK4	that he would later go into business as a matador.	
2. KtKB3	PQ3	18. OQt4	
3. PQ4	PXP	19. PKB4	Qb4
4. KtXP	KtQB3	20. KR1	PB4
5. BQKt5	BQ2		
6. KtQB3	KtB3	But now Black, possibly harassed by the clock, himself opens the door to destruction.	
7. Castles	BK2	21. QRB3	RKB1
8. PQKt3	Castles	Of course, if PXP, 22. KtXP, threatening KtKt5.	
9. BKT2	KK1	22. PXP	KtQ5
10. KtKt2	PQR3	23. RK3	KtXP(B5)
11. BQ3	BKB1	24. BxKt	BxB
12. KtKt3	PKKt3	25. PKt41	QxBP
13. QQ2	BKt2		

Black is a little cramped, but there is nothing vitally wrong with his game, and the position looks quite modern, excepting Philidor's sign-manual, the P on Q3.

This is fatal, but if 25. QB3, 26. QQ4ch, threatening RK7.

26. QQ4ch KB2

27. RQB3 Resigns.

If the Q goes away, RXPch, and all is over. A sad end to a picturesque revival, but it is the player, rather than the composer, who must shoulder responsibility for the "flop."

We learn from Lieutenant-General Sir William Pulteney that a beautiful west window has been erected in St. George's Church at Ypres, as a memorial, by members of the Third Corps, Fourth and Sixth Divisions. "In addition to the above," he writes, in a memorandum for the information of subscribers, "the Third Corps has handed over £100 to the Trustees of the Eton School at Ypres, for the free education of a child of one of the men employed by the Imperial War Graves Commission in tending the cemeteries." Sir William Pulteney, we may recall, commanded the Third Army Corps, British Expeditionary Force, from February 1914 to 1918. From 1910 to 1914 he had commanded the Sixth Division, Irish Command. In 1918 he accompanied Prince Arthur of Connaught on a mission to Japan.

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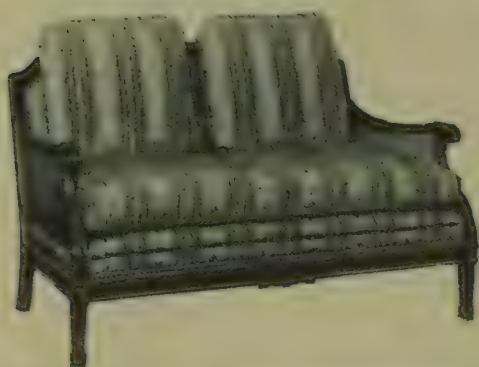
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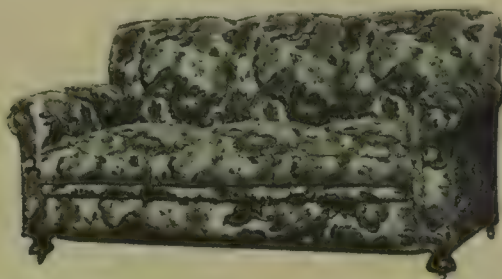
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MARINE CARAVANNING.—XIV.

By COMMANDER G. C. E. HAMPTON.

THE PROPELLER PROBLEM.

THE screw-propeller is universal, yet few have studied its principle, or the merits of those with solid or fixed, as opposed to those with feathering or adjustable, blades. Both types operate by "threading" themselves through the water in the same manner as a screw enters or recedes from a piece of wood. The distance travelled by a propeller during one complete revolution, when immersed in a solid medium, is termed the "pitch"; motorists will understand, therefore, when I compare it with the gear-ratio of a car, which can be either too high or too low for the weight to be propelled. The similarity is not perfect, for in a boat many other factors exist, but it is sufficient for my purpose.

It is a common fallacy, not only amongst novices, to assume that a particular propeller will suit a certain engine, irrespective of the type of hull in which it is installed. Some, with more knowledge, work on a rule-of-thumb method which takes into account the rough dimensions of the boat; but before the expert prescribes he requires the engine specification, the angle of the propeller-shaft, the underwater lines of the hull and its draught and trim, the position of the propeller with reference to the stern, and the approximate speed for which the hull was designed. Even very high-class engines, if fitted with unsuitable propellers, may cause disappointment to owners, which may be extended to the hull in the event of leaks developing or the shaft breaking as the result of undue vibration from this cause.

At the low boat speeds usual in motor-cruisers, the direct coupling of a propeller to a fast-running

engine is not so efficient as the geared-down type which revolves slowly. To obtain low propeller speeds, therefore, and at the same time retain the advantages of a fast-running engine, reduction gears have become popular. Great care is required when selecting a reduction gear, for they are nearly all of the toothed-wheel type enclosed in a gear-box like a car's. Gears of any sort may become noisy; but in a boat, where they are always in mesh and where every sound is amplified, only the very best and most silent should be considered. A silent and very efficient reduction

weigh caused by a propeller which is not in use. In an auxiliary under sail with her engine stopped it has a marked effect on the sailing qualities of the vessel, and in twin-screw cruisers proceeding under one engine for long periods, owing to canal speed limits, etc., the drag of the idle propeller affects the steering and increases the fuel consumption. At speeds of 7½ knots the braking effect may amount to nearly half the power of one engine, and is not totally eliminated by withdrawing the clutch, which in any case is not wise, unless a special thrust-block is fitted. The best solution is to fit feathering propellers of the Duerr type, which also act as a clutch, variable speed-gear, and propeller in one.

Few marine caravanners who indulge in "mud-crawling" up narrow creeks are immune from the trouble of a weed-fouled propeller. I advise such to study the merits of the Thornycroft Spiral, the Gill Shrouded, or Hotchkiss Cone propellers; and, if a further alternative is required, there is the water-jet propulsion system, which is efficient provided high speed is not required.

Great trouble is taken to maintain the bottoms of boats clean in order to save skin friction, but a highly polished propeller is equally important. The blades travel through the water many times faster than the boat; so in effect their area is greater than that of the whole bottom. This is not a theory, for it was proved as a means of saving fuel

consumption during the war, when a ship with a foul bottom used divers to polish her propellers. The shafts of most motor-cruisers are made of bronze, but the tendency now is to employ Monel metal, in spite of its high cost. Bronze will corrode and crystallise under certain conditions, but Monel metal does not suffer from these drawbacks, and retains its polished surface better.



THE HYLAND "EXPRESS": A 45-FOOT TWIN-SCREW MOTOR-CRUISER, IN BRIDLINGTON HARBOUR.

gear is the Burn: it has no toothed gear-wheels, but employs an ingenious system of cranks which work in an oil-filled box; it can be fitted to any engine, and is used by the Royal Lifeboat Institution, so it can be considered as "hall-marked."

As many newcomers will come afloat this year, a few words on propeller "drag" may be of use. "Drag" is the retarding effect on a boat under

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THE CHRONICLE OF THE CAR.

THE PRICE OF RICH MEN'S CARS.

IF there is one thing about modern luxury motors, in general, more puzzling than another, it is their astonishing variations in price. Below about £750 or £800 there is usually a fairly obvious reason for this or that car being cheaper or dearer than others in apparently the same class. Better bodywork, rather "cleverer" design, and, most often, better material and workmanship account for the difference. As soon as you begin to consider prices up to £2000 or so, or beyond, you are faced with odd and apparently inexplicable differences.

The Coachwork Question.

Super-luxurious coachwork, of course, can account for a remarkable amount of money, but that is an obvious reason for one car costing so much more than another of much the same kind. It is when you begin to compare the design and finish, and, above all, the performance of half-a-dozen first-class machines, that you are often left wondering either how the cheaper ones can be profitably sold at the price, or why anybody buys the dearer ones. Conversely, you sometimes wonder why people who want the best can believe that the cheaper ones fill their need. It is all quite profitless speculation, of course, because there are obviously enough people to buy all sorts, or so many widely differing price-classes would not exist. Still, every now and then you come across cars in which you cannot for the life of you find that "value for money" which is, or should be, the prominent feature of every car to-day; and others which seem to set up entirely new standards of price and merit.

What the Average Man Prizes Most.

How, would you say, does the average motorist, who owns a car for rather more than the bare purpose of transport, assess such factors as speed, liveliness, swift acceleration, specially good suspension, noiselessness of running, quality? Especially the last. There are examples of various sorts of cars which have almost identically the same performance, but which are as different as chalk from cheese when it comes to quality—which is "breeding" and all it implies, from the best

material to long life and clock-like consistency of performance. It is the manufacturer's job to make a tolerable guess at the answer. It is not easy, I should imagine, and, from the buyer's point of view, I sincerely hope the question will never be dodged, in this country at all events, by the simple expedient of "getting together" and agreeing to give so much of each feature for so much money.

The British Market the Richest.

I should imagine that we have the richest choice of cars of any country in the world; and anyone who cannot find what he wants among the British and foreign machines sold here to-day must be looking for the car of the future. Yet I would very much like to know why, in certain classes, some cars are so very much dearer or cheaper than others.

The Daimler 30-h.p. "Double-Six."

I think that in the latest example of their twelve-cylinder models, the 30-h.p., the Daimler Company have made the best car in the whole of their long history. I say this for a number of reasons, one of the first being that the engine is not a very large one. You can, if you spend a good deal of money on it, make a big engine do a great deal, but it is not so easy to make a smaller one imitate it, unless it is a pretty special job.

A "Special" Engine.

And I should call this new Daimler engine distinctly special. It is of less than four-litre capacity—three and three-quarters, to be exact—and when you remember the impressive bulk of coachwork it has to carry, its quite extraordinary flexibility, its excellent acceleration, and its comfortable maximum speed, you will realise that it represents something of an achievement. And real achievements are none too common in the motor manufacturing business.

Its Accessibility.

In general, it closely resembles its enormous sister, the 50-h.p. "double-six," said, I believe with perfect truth, to be the biggest car in the world. The pair of six-cylinder engines set V-fashion (bore and stroke 65×94), are unexpectedly accessible, and the needs of the owner-driver have obviously been remembered by the

designers. It is claimed that decarbonisation is needed by the sleeve-valve engine only at long intervals, but when the necessity arises the job of lifting the heads should be easy.

An "Oil-Booster."

Keeping the engines "comfortable" is arranged in a particularly neat and convenient way. A ring on the steering-wheel operates what the demonstrator called an "oil-booster," which means that a slight pressure of the driver's fingers will momentarily increase the oil-flow in the engine. In days gone by we sometimes had little glass oil tanks on our dashboards, by which we could raise the oil-level from time to time by hand. This is the modern adaptation of the old idea. It is invaluable in any sleeve-valve engine. The four-speed gear-box is centrally controlled, and gear-changing is easily and scrapelessly done. The intermediate gears run with very little noise; but for practically all ordinary purposes third is the only gear one need use for starting and climbing main-road gradients.

Its Good Brakes.

I liked the brakes particularly. The four-wheel set are assisted by the Dewandre vacuum system, and struck me as unusually smooth and rapid in operation. Combined with the light steering and the noticeably improved springing, they made this very large car one of the most comfortable as well as one of the safest cars to drive.

A Fine British Car.

The five-seated saloon I drove was really comfortable in every sense of the word. There is any amount of room in it. It is a big car, and yet it does not look it. Its proportions are excellent, with the result that there is nothing flamboyant about it. Inside it is finished in quiet taste. The dashboard and the arrangement of the various dials and instruments appealed to me specially. It is a very fine car in every way. Its flexibility is perhaps its outstanding feature, changing from walking pace to well over a mile a minute being one smooth, rapid surge. It is probably this point which will prove its greatest attraction. At the engine size, I have seldom met its equal. The saloon, complete, costs £1400, the chassis price being £1000.

JOHN PRIOLEAU.

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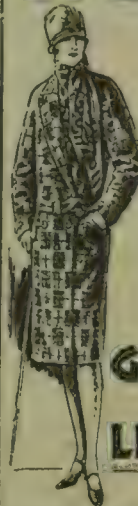


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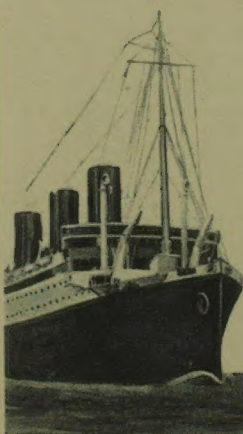
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RADIO NOTES.

TO the man or woman who is deterred from acquiring a wireless set because of an idea that expert knowledge is required for its use, I would offer the reminder that more than two millions and a half of our fellow beings are nightly listening to broadcast entertainment, and the majority of these folk know little or nothing of the inner mysteries of wireless. They simply "switch on" when they feel disposed to listen, and "switch off" when retiring. There are others, however, who love to delve into the technicalities, and are for ever making up new sets, dismantling old ones, and spending more money in the course of a year on "bits and pieces" than would be the cost of one of the most expensive and up-to-date complete receivers.

The non-technical user with a modern receiver needs only to switch on whenever entertainment is desired, and, if the set is operated by batteries, to arrange with the local electrician for periodical charging. If the receiver is operated entirely from the house current, nothing else has ever to be considered beyond switching on and off. Most receivers are

capable of picking up more than one source of entertainment, and only trifling skill is usually required, by way of rotating a couple of dials, to tune in various stations at home and abroad. The cost of a receiving set may be from about £12 and upwards, according to the number of valves and equipment; £13 will buy a two-valve receiver with batteries and a "Celestion" loud-speaker, all self-contained in a handsome cabinet.

This set requires an aerial, which may consist of a single wire suspended from a tree or pole in the garden, and run through the window-frame for attachment to the receiver. From the "earth" terminal another wire is run to the nearest water-pipe, or to a copper tube driven into soft earth just outside the house.

An outside aerial may not be necessary if the local main broadcasting station is only about fifty miles distant, in which case a length of bell-wire (about eighty feet) may be tacked to the wall inside the house, commencing in an upper room, and so brought down to the room in which the receiver is used. Subsequent upkeep of the set will amount to about 1s. 6d. every fortnight for re-charging the

accumulator, and about 14s. every three months to renew the high-tension battery.

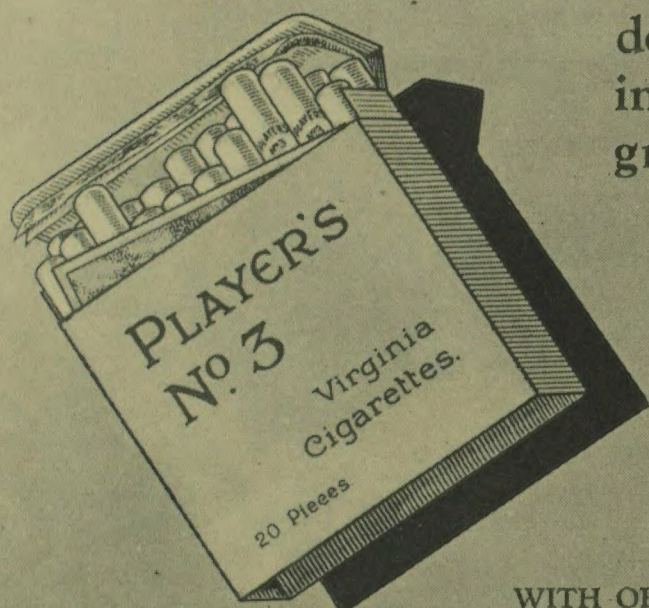
For a home already equipped with electric light (alternating current) an "All-electric" two-valve set is available, complete with valves and a plug to fit the nearest light-socket, for £12 10s. In addition, a loud-speaker would be required, and a good one of the "cone" variety may be had for three to five guineas. Aerial and earth wires would also be necessary. A three-valve "All-electric" set costs £23, plus loud-speaker. This set gives greater volume and tunes in additional stations.

Should aerial and earth wires be undesirable, these are rendered needless by the use of the latest portable receiver, wherein all batteries, aerial, and a fine loud-speaker are entirely self-contained in a well-finished cabinet. Moreover, such a set may be used in any room of the house, or it may be taken wherever you go. This receiver is quite easily tuned in to the local station, and will receive many others at home and abroad. Its cost, in a neat oak case, is 26 guineas. Upkeep will be about the same as for the first set mentioned above.

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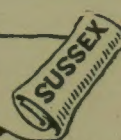
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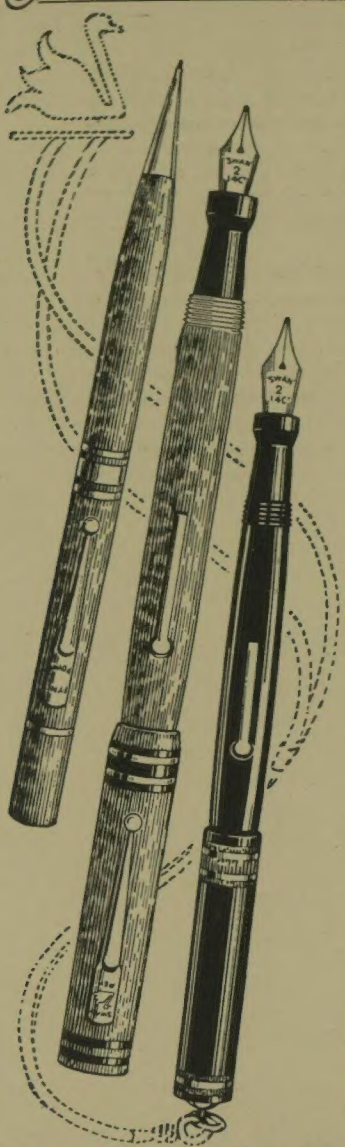
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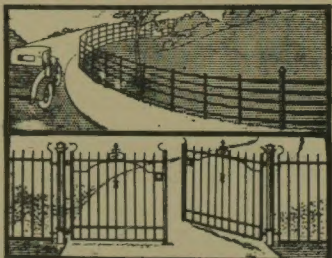
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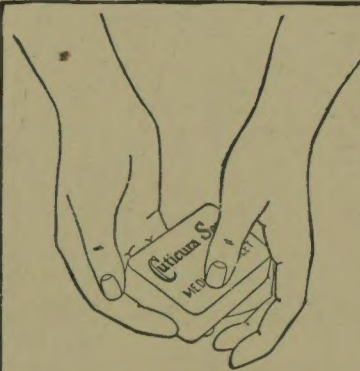
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